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NORTHERN INDUSTRIAL SCRATCH:

THE HISTORY AND CONTEXTS OF A VISUAL MUSIC PRACTICE

Critical Commentary written by Nicholas D. Cope
Accompanying video work submitted in partial fulfilment
of the requirements of the University of Sunderland
as equivalent to the degree of Doctor of Philosophy
by Existing or Creative Published Works;
Faculty of Art, Design and Media, Sunderland,
England.
June 2012.

I declare that the practical work submitted is my own film and video work, and the critical commentary of my practice and research is my own account of my research and contains as its main content work which has not previously been submitted for a degree at any tertiary education institution.

Nick Cope

ABSTRACT

The critical commentary presents and contextualizes a film and video making practice spanning three decades. It locates a contemporary visual music practice within current and emerging critical and theoretical contexts and tracks back the history of this practice to the artist's initial screenings of work as part of the 1980's British Scratch video art movement.

At the heart of the body of work presented here is an exploration and examination of methods and working practices in the encounter of music, sound and moving image. Central to this is an examination of the affective levels that sound and image can operate on, in a transsensorial fusion, and political and cultural applications of such encounters, whilst examining the epistemological regimes such work operates in.

A combination of factors has meant that work such as this, arising in the UK provinces, can fall below the historicizing and critical radar – these include the ephemeral and transitory nature of live performance work; the difficulties of documenting such work; the fragility and degeneration of emerging and quickly obsolescent formats; and a predominance of a London-centric focus on curating, screening and historicizing of experimental film and video art practices.

My film and video practice has been screened nationally and internationally over three decades, and has been recognized as exemplary practice both in the early 1980s at the inception of the Scratch movement and in more recent retrospectives. The critical commentary argues that this work contributes new knowledge of the history, contexts and practices of film and video art and audiovisual and visual music practices.

NORTHERN INDUSTRIAL SCRATCH: THE HISTORY AND CONTEXTS OF A VISUAL MUSIC PRACTICE

CONTENTS	PAGE
Acknowledgements	5
List of Submitted Works	6
 PREFACE	 12
 CHAPTER ONE - History and Contexts	 15
New Waves	25
Scratch Video	30
Video + Music	37
 CHAPTER TWO – Praxis	 47
‘View From Hear’ to The Fridge and beyond...	47
Groovy, Laidback and Nasty	62
Electroacoustic Movies	65
 CHAPTER THREE – Contributions to new knowledge and originality of the work	 72
 FIGURES AND ILLUSTRATIONS	 89
 REFERENCES	 97
 APPENDIXES	 110

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I would also like to thank the Universities of Sheffield Hallam, Southampton Solent and Hull for their support in realising work, and staff and colleagues at all these establishments for their encouragement, friendship and support. Thanks also go to all my collaborators over the years. Finally especial thanks go to my wife, Lili, and my parents for their love, encouragement and support.

LIST OF SUBMITTED WORKS

DVD 1: 1980s (1hr)

1. Good Time/2, 7'53"(1983)

2. View From Hear, 14'26"(1983)

3. Gold in the Bowels, 14'16"(1983)

Screenings;

Video Lounge, The Fridge, Brixton, July 1984.

Released on 'View From Hear' (1983), Sheffield: 391 Image Factory. VHS cassette; independent distribution.

Gold in the Bowels also released on 'Beyond Entertainment' (1984), Leeds: Final Image Video, VHS cassette.

Elements of the above work featured in audiovisual performances:

391 Live Communiqué; Ad Lib Club, Nottingham, December 1982.

Complex Event II; Le Phonographique, Leeds, January 1984.

Complex Event IV; Termite Club, Adelphi Hotel, Leeds, March 1984.

Media Arts Festival, Lanchester Polytechnic, Coventry, April 1985.

Collections;

Videothèque, Institute of Contemporary Arts, London.

235 Video, Cologne.

Midland Arts Group, Nottingham.

British Artists Film and Video Study Collection, London.

4. Amen: Survive the Coming Hard Times, 3'18" (1984)

Screenings;

Video Lounge; The Fridge, Brixton, 1984.

Scratch Television; ICA London, December 1984.

School of Art, Amsterdam, May 1985.

Institute of Film Studies, Enschede, Holland, May 1985.

Subverting Television - Deconstruction; British Video Art Engages with Mainstream Film and Television- Arts Council Film and Video Umbrella Programme;

Time Based Arts, Amsterdam, March 1985.

Die Fabrik, Eindhoven, Holland, March 1985.

Institute of Contemporary Arts, London, June 1985.

Watershed, Bristol, April 1985.

Metro Cinema, Derby, April 1985.

Zap Club, Brighton, June 1985.

Museum of Modern Art, Oxford, September 1985.

Brighton Festival, Brighton, October 1985.

Lunchbytes Seminar; Culture Lab, Newcastle University, October 2008.

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

Sichuan University Jinjiang College, Chengdu, China, August 2010.

Collections:

Institute of Contemporary Arts, Video Library, London.

Arts Council Film and Video Umbrella Collection, London.

5. Friendly Fires, 4'26" (1986)

Lunchbytes Seminar; Culture Lab, Newcastle University, October 2008.

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

Sichuan University Jinjiang College, Chengdu, China, August 2010

6. Suffer Bomb Disease, 3'53" (1985)

Screenings:

Scratch Video; Dundee Contemporary Arts, April 08.

Lunchbytes Seminar; Culture Lab, Newcastle University, October 2008.

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

Scratch – installation; Streetlevel Gallery, Glasgow, March 2009.

Sichuan University Jinjiang College, Chengdu, China, August 2010

7. Crisis of the Spirit, 4'19" (1984)

8. Health and Efficiency, 8'00" (1984)

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

extras: Further evidencing film loop, video mixing and Super 8 film practices (24min).

9. Traditional Bowel Movement, 6'25" (1983)

10. Firestorm, 6'58" (1984)

11. Berlin 1984, 10'46" (1985)

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

DVD 2: 1990s (40min)

12. Cabaret Voltaire: Runaway, 7'46" (1995/1990)

13. Cabaret Voltaire: Keep On, 7'24" (1995/1990)

Featured in live audiovisual performances:

Sheffield Hallam University, Sheffield; Hacienda, Manchester; Rock City, Nottingham; Carlton Studios, Edinburgh; Tic Toc Club, Coventry; Town and Country, London; June/July 1990.

Heaven, London, November (?), 1990.

Krizanke Theatre, Ljubljana, Yugoslavia; Dom Sportova, Zagreb, Yugoslavia, September 1990.

Subterranea, London, June 1991.

Screenings:

New Music Seminar; New York, July 1991.

A.V.E.Festival; Arnhem, Holland, October 1991.

W.R.O. Festival; Wroclaw, Poland, November 1991.
 JVC Video Festival; Tokyo, Japan, January 1992.
 B.P.Expo 92; London, January 1992.
 'Electroacoustic Movies and other films - a case study in media practice based research' - Research Seminar; University of Sunderland, Media Research Centre, April 2008.
 35 Years of Breaking Boundaries, Zagreb, Croatia, August 2008.
 Lunchbytes Seminar; Culture Lab, Newcastle University, October 2008.
 Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.
 Sichuan University Jinjiang College, Chengdu, China, August 2010.
 Seeing Sound - practice led research international symposium; Bath Spa University, October 2011.

Extracts of the above featured in:

The Beat is The Law: Eve Wood's documentary about the Sheffield Music Scene of the 1980s and 90s;
 Preview Screening - Sensoria Festival, Showroom Cinema, Sheffield, May 2009.
 Released on DVD and broadcast on Sky Arts Channel, 2011. Numerous film festival screenings, 2011-2012. Also features a few clips of my 1980s Sheffield Super 8 footage.

14. Cabaret Voltaire – Live in Zagreb, 5'29" (1990)

Includes original footage broadcast on Croatian TV, September, 1990.

15. O Yuki Conjugate – Live in Holland, 11'28" (1993)

Includes original footage broadcast on VPRO Television, Amsterdam, February 1993.

Live Audiovisual Performances:

Tegentonen Festival; de Vredenburg Concert Hall, Zentrum Theatre, Utrecht, Holland, June 1992.
 Ambient Weekend, Paradiso, Amsterdam, Holland, February, 1993.
 Effenaar, Eindhoven, Holland, February, 1993.

16. Mandragora: Click on This, 6'56" (1999) – visually remixing work originally produced for the Cabaret Voltaire project.

Screenings:

Earthdance – Live Audio Visual Projections for music group Mandragora; Glastonbury Music Festival, June 2004.
 Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

extras: Additional work produced for Mandragora's music. Club Zombie evidences early experiments with digital video animation techniques and non-linear editing (16min).

17. Mandragora: Jazz Message, 12'44" (1999)

Screenings:

Earthdance – Live Audio Visual Projections for music group Mandragora; Glastonbury Music Festival, June 2004.
 Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

18. Jon Hasell: Club Zombie, 2'53" (2000)

DVD 3: 2000s (41min)

Electroacoustic Movies:

Collections:

Centre for Visual Music, Los Angeles.
 Visual Music Marathon, North Eastern University, Boston MA.
 British Artists' Film and Video Study Collection, London.

19. Open Circuits, 6'00''(2003)

Screenings:

S.E.A 03 International Electroacoustic Conference; University of Hull, July 2003.

Gage - Technology, Art and the Individual, Digital Arts Festival; Ferens Art Gallery, Hull. February 2004.

On The Edge; University of Hull, February 2006.

Sonorities Festival of Contemporary Music; Queens University Belfast, April 2004.

Sound Image Sound; University of the Pacific, Stockton, California, September 2004.

Third Practice - electro-acoustic music festival; University of Richmond, Virginia, USA, October 2004.

Legacies in Technology; Birmingham Conservatoire, October 2005.

GEM3 - Sonic Explorations 2; University of Huddersfield, January 2006.

Process Revealed - European Conference on Evolutionary Music and Art, Artpool; Budapest, Hungary, April 2006.

Dislocate: Trampoline Platform for New Media Art; Ginza and Koiwa, Tokyo, July-August 2006.

FLEXIFF 2006, Experimental International Film Festival; Western Sydney, Australia, September 2006.

Sounding Out 3, University of Sunderland, September 2006.

Fringe 06 Digital Scarborough; Crescent Art Gallery, Scarborough October 2006. Trampoline – Platform for new media art, “Playing with urban structures - the city becomes alive at the touch of a button”; Broadway Cinema, Nottingham, November 2006.

Habitacion del Ruido/Arte Sonoro; Universidad del Claustro de Sor Juana, Mexico City, Mexico, August 2008.

Mexican Centre for Music and Sonic Arts (CMMAS), Morelia, Mexico, August 2008.

The Works: Sounding Out 04; University of Sunderland, September 2008.

Lunchbytes Seminar; Culture Lab, Newcastle University, October 2008.

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

Sichuan University Jinjiang College, Chengdu, China, August 2010.

Invited Presentation and Performance of Work;

SEAMUS (Society for Electro Acoustic Music of the United States) Conference; San Diego State University, March 2004.

International Computer Music Conference; Miami November 2004.

Sonic Arts Festival; Leicester de Montfort University, June 2004.

MusicAcoustica 05; Central Conservatory of Music, Beijing, China, October 2005.

Audiograft - Oxford's Festival of Sound Art and Contemporary Music, Jacqueline Du Pre Concert Hall, Oxford, February 2011

Published on DVD;

Computer Music Journal, Volume 29, Number 4, 'Visual Music' Edition, MIT Press, Winter 2005 (ISBN 0262757397)

ScreenWorks DVD: Documenting Practice based Research; in association with The Journal For Media Practice, Intellect Books, June 2007.

Process Revealed – Documenting the European Conference on Evolutionary Music and Art; Artpool, Budapest, Hungary, April 2006, Published by Goldsmiths, University of London (ISBN 1904158714).

Broadcast;

Elektra - TV Show for Experimental Music; TNA Channel (Cable Network) France, March 2007.

20. Son et Lumières, 7'00'' (2006)

Screenings:

On The Edge; University of Hull, February 2006.

SEAMUS (Society for Electro- Acoustic Music of the United States) Conference, University of Oregon, March 2006.

GEM4 - Surreal Images; University of Huddersfield, April 2006,

Sounding Out 3; University of Sunderland, September 2006.
 Fringe 06 Digital Scarborough; Crescent Art Gallery, Scarborough October 2006.
 Cybersounds – Video Animation and Electroacoustic Music; Temple University, Philadelphia, November 2006.
 WOCMAT (Workshop on Computer Music and Audio Technology); National Chiao Tung University, Hsinchu, Taiwan, March 2007.
 Sixteenth Annual Florida Electroacoustic Music Festival; University of Florida, Gainesville, Florida April 2007.
 Visual Music Marathon; North Eastern University, Boston, Massachusetts April 2007.
 Sonoimágenes - International Acousmatic and Multimedia Festival; Buenos Aires, Argentina, August 2007.
 Abstracta - International Exhibition of Abstract Cinema; Rome, September 2007.
 Survivors of Modern Industry; Montana State University, Montana, October, 2007.
 Mexican Centre for Music and Sonic Arts (CMMAS); Morelia, Mexico, August 08.
 Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.
 Visual Music Marathon; MFA Computer Art program of the School of Visual Arts and the New York Digital Salon, April 2009.
 Seeing Sound - practice led research international symposium; Bath Spa University, October 2011.

Invited Discussion Panel Member and Presentation of Work;

Topos - The Moving Image Between Art and Architecture; Research Symposium, Slade School of Art, London, December 2006.

Broadcast:

Elektra, TV Show for Experimental Music; TNA Channel (Cable Network) France, March 2007.

21. In Eclipse, 6'20" (2007)

Screenings:

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.
 The Alternative Film and Video Festival; Academic Film Center, Belgrade, Serbia, December 2007.

Invited Presentation and Performance of Work;

Surrounded Symposia; Royal Music Association/Keele University, Keele University, England, May 2007.
 Journal of Media Practice Symposium; University of Bristol, June 2007.
 SEAMUS (Society for Electro- Acoustic Music of the United States) Annual Conference; Indiana USA, April 2009.
 Audiograft - Oxford's Festival of Sound Art and Contemporary Music; Jacqueline Du Pre Concert Hall, Oxford, February 2011

22. In Girum, 6'50" (2008)

Screenings:

Electroacoustic Juke Joint, Delta State University, Cleveland, Mississippi, November 2007 (preliminary edit).
 MeCCSA (Media, Communication and Cultural Studies Association) Annual Conference, Cardiff University, January 2008.
 'Electroacoustic Movies and other films - a case study in media practice based research' - Research Seminar; University of Sunderland, Media Research Centre, April 2008.
 ElectroMediaWorks 08; Athens, Greece, May 2008.
 Expo Brighton - Sonic Arts Network; Brighton July 2008.
 Habitacion del Ruido/Arte Sonoro; Universidad del Claustro de Sor Juana, Mexico City, Mexico, August 2008.
 Mexican Centre for Music and Sonic Arts; Morelia, Mexico, August 08.
 The Works: Sounding Out 04; University of Sunderland, September 2008.
 Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.
 Edinburgh International Film Festival; Edinburgh, June 2009.

Abstracta International Abstract Cinema Exhibition, Rome, August 2009 – Honourable Mention of the Jury.

Noise Floor Festival; Staffordshire University, January 2010.

Sichuan University Jinjiang College, Chengdu, China, August 2010

Invited Paper Presentation and Performance of Work; Seeing Sound - Practice-led Research
International Symposium, Bath Spa University, September 2009.

23. Radiance, 14'40" (2002)

Screenings:

Stephen Joseph Theatre, Scarborough. May 2003.

Project Projection; Robin Hoods Bay, December 2003.

Journeys in Film - Beyond Film, Experimental Film Festival; Gala Theatre and Cinema, Durham, November 2008.

Sichuan University Jinjiang College, Chengdu, China, August 2010

Sichuan University, Chengdu, Sichuan, China, December 2010

Extracts of the above works also included in:

The Digital Store - Video projections in town centre shop windows for the Scarborough Festival of Light, Christmas 2001.

Cinema For the Ear - Live VJ mix of original film and video work to accompany a 60 minute programme of electro acoustic music, Stephen Joseph Theatre, Scarborough, May 2002.

Incline - Digital Video Projections *Installation*; Video projection installation in the bay windows of the George Hotel, Scarborough, to accompany the Public Arts funded People Making Places project with environmental sculpture installation by artist Trudi Entwistle, St Nicholas Street, Scarborough, September 2002.

The Digital Theatre - Digital Video Projections - Installation; Video projections in the main windows of the Stephen Joseph Theatre for the Scarborough Festival of Light, 21-23, December 2002.

Radiance - Digital Video and Interactive Sound Installation; An immersive environment of video projections and interactive sound produced for the Scarborough Festival of Light, The Crypt, St Martin's on the Hill Church, Scarborough, in collaboration with composer Rob Mackay.

Peace Home Music Festival - Digital Projections; Scarborough, September 2005.

Digital Visions – Curation and Screening of Digital Video Art programme: 'On The Edge', University of Hull, February 2006; Sounding Out 3, University of Sunderland, September 2006; Digital Scarborough, Crescent Art Gallery, Scarborough October 2006.

'Alternative and Experimental Film making and the films of Nick Cope' -

Invited Paper Presentation and Screening of Work: Sichuan University Jinjiang College, Chengdu, China, August 2010.

Many of the above works and others have been online at <http://www.youtube/digitaldrift> and <http://www.vimeo.com/nickcope> since 2008. A number of the above works have generated significant viewing figures on You Tube. Notably, as of 28.04.2012;

Health and Efficiency: 52,895.

Friendly Fires: 32,215.

Suffer Bomb Disease: 25,899.

Club Zombie: 15,422.

Berlin 1984: 7,261 and a further 1,147 on vimeo.

Seven works from the Cabaret Voltaire films collectively have amassed 30,564 views.

PREFACE

There is little doubt that the artist/researcher if they commit themselves to the task of documentation and critical contextualisation and reflection on their work, can, in collaboration with like-minded others, produce an inter-subjective framework for understanding the work they produce ... Indeed we might want to give the name *research* to this hermeneutical activity of arriving at communicable knowledge of art practice (Bell, D. 2006, p. 99).

This commentary seeks to make the case for the accompanying video work as the equivalent to a PhD by Existing Creative Work by evidencing and locating the contexts, history and original contribution to knowledge of a visual music practice which has spanned three decades.

My audiovisual practice began during my time as a member of music group Metamorphosis in the early 1980s, informed and influenced by and engaged in the post-punk/industrial music scene and based in Nottingham and Sheffield, England. A hybrid moving image practice combining Super 8 film, off-air video recordings, 35mm slides and original sound and music recordings was engaged in both as accompaniment to live music performances; expanded cinematic, multimedia, live audio-visual performances in their own right; and as independently distributed and screened video release *View From Hear*. The latter coming to the critical attention of journalist Andy Lipman in 1984 following screenings as part of the nascent Scratch video art movement at the Fridge nightclub in Brixton, London. Further work was subsequently selected for screenings at the Institute for Contemporary Arts later that same year and included on an Arts Council touring programme *Subverting Television*. From its outset, my audiovisual practice has centred around a creative engagement and exploration of the encounter and potentials of sound, music and image. In a practice where sound and image are commensurate and their combination distinct to practices where sound is subservient to image as in the movie soundtrack, or where image is in the service of sound and the commercial and industrial requirements of the pop promo, exploring an interzone between milieus. From the outset the work has wilfully and knowingly explored transsensory and intersensory, synaesthetic and kinaesthetic, film and video making practices. Exploring not only the significative functioning of moving image practice but also the affective level too and presenting this work in immersive and performative contexts as well as on the single screen, and

in gallery and non-gallery environments. Whilst collaboration with a number of different musicians and artists over the years has been at the heart of the practice, my contribution has always been that of single person filmmaker, taking ownership and control of the image making side of things. Some soundtrack work has been in musical and compositional collaboration with others, some has been with already pre-existing composed and/or recorded music. This practice has consistently sought to engage an artistically informed sensibility, experimenting with constantly changing and emerging technological contexts, one that adds to the body of work to have emerged since Armes noted in 1988, that;

Although video was seized upon by certain avant-garde artists when portable machines became available in the mid-1960s, it has yet failed to generate quite the same level of creativity as sound tape: there is no body of video art equal to the achievements of electronic music (Armes, 1988, p.112).

Chapter one of this commentary seeks to establish the contexts the work engages with, informs and is informed by. The opportunity for reflection on the practice has enabled key themes to come into focus. Notions of audiovisuality, cinesonics and visual music begin to contextualise work which has engaged in exploring the transsensory and intersensory affect of audiovisual practices, practices which themselves can be seen to challenge earlier critical discourses. Expanded cinematic and audiovisual performative practices arising out of the punk and post-punk music scene in the UK in the late 1970 and early 1980s are significant, linking earlier analogue multimedia events and digital audiovisual and vj cultures emerging in the 1990s. Scratch video has come in for recent re-evaluations of its critical and historical role in British video art, and a number of texts addressing the critical and historical contexts of video art have emerged in the past decade supplementing the paucity of writing on artists' film and video prior to then. All of these texts have tended to neglect film and video art's relation to sound and visual music. Attention is drawn to texts that are beginning to redress this, and to the growing body of literature and critical appraisal of the music video.

The second chapter maps the emergence and development of the practice itself, and its relations to the key themes identified in chapter one; from nascent Scratch video through collaborations with musicians including influential electronic music pioneers Cabaret Voltaire to more recent public arts projects and an ongoing collaboration with

electroacoustic composer Professor Tim Howle. Addressing working practices, and the attendant historical, cultural and political contexts. The final chapter addresses the contributions to new knowledge that the practice, and critical and contextual reflection upon it provides, notably in the fields of video art, sonic arts, and audiovisual and visual music practices. The markers of recognition of the quality and originality of the work are also acknowledged.

CHAPTER ONE - History and Contexts

As we approach the last decade of the twentieth century, the growing presence of technology, computer science, and electronic communication is producing profound changes in our cultural environment. These changes in turn significantly affect our perceptions of the world and alter our methods of artistic expression...It will be possible to re-visit and remake previously explored forms and concepts, creating new kinds of compositions which would have been impossible in the past (R.Russett & C.Starr, 1976, p.24).

In May 2002 following the concert/performance, *Cinema for the Ear*, at Sir Alan Ayckbourn's Stephen Joseph Theatre in Scarborough, North Yorkshire, my then University of Hull colleague, electroacoustic music composer Dr Tim Howle (now Professor of Contemporary Music at the University of Kent), instigated what has become an ongoing collaboration exploring the conjunction of electroacoustic composition and creative moving image practice in the production of work where sound and moving image are commensurate. *Cinema for the Ear* was a sixty-minute concert of electroacoustic music organized by the University of Hull's Creative Music Technology department and featuring a selection of work by contemporary composers, including staff and students from the department. I was invited to create a visual accompaniment to this music programme, mixing pre-prepared digital video sources of my own film and video material, in a live visual multi-projection improvisation on the cinema screen of the performance space, to live 8-speaker surround-sound-diffusion playback¹ [see: Appendix 7]. Afterwards, Tim Howle proposed composing an original soundtrack to an already existing edit of one element of visual material screened in this concert. This element had evolved over a number of years through working and reworking footage to different soundtracks in different contexts. The resulting combination of this visual edit and Tim's soundtrack is *Open Circuits*. A further three collaborations produced between 2003 and 2008 (and a fifth work, *Radiance*, 2002, a 15 minute documentation of an interactive installation produced in collaboration with electroacoustic composer Dr Rob MacKay) form the body of work collected together and presented on DVD as *Electroacoustic Movies*.

¹ A *Cinema for the Ears* is a term and concept originally developed by Canadian composer Francis Dhomont ('cinéma pour l'oreille'). See: Couture (2005).

Through the process of collaboration, and subsequent national and international screenings, and with Tim Howle and myself based in academia and engaged in the bureaucracies and markets of research within the emerging British university research environment over the past decade; research agendas have arisen and presented themselves subsequent to the creation and exhibition of the work. A process which we have called 'Praxis as Research' in a number of papers given at conferences where we have sought to address the collaboration within academic research contexts² [Appendixes: 10-15].

Prior to the collaboration I had written very little about my film making practice, nor taken the opportunity to reflect at length upon its contexts. With the opportunity presented by academic research forums, a number of contexts emerge in which the work contributes new knowledge and which help locate and inform the practice. In casting a critical gaze upon my recent work, the connections between this and older work have become more evident, and overarching key themes in the practice come into focus. Indeed the notion of 'praxis as research' has informed the development of this current PhD submission itself. In exploring the research contexts of *Electroacoustic Movies*, the wider contexts of my praxis and practice since the 1980s is brought into consideration and vice versa. Not only has the content of some of the *Electroacoustic Movies* material derived directly from work previously undertaken in both the 1980s and 1990s, the practice itself is informed by and builds upon previously explored practices and methodologies; and there is a reciprocal informing of critical, theoretical and contextual issues between past and present work.

² Individual and joint papers: 'Electro-acoustic Movies – Towards an Electroacoustic Cinema. Praxis as Research as evidenced through 'Open Circuits' and further works' (Cope and Howle), Journal of Media Practice Symposium, University of Bristol, June 2007; Media Communication and Cultural Studies Association, Annual Conference, Cardiff University, January 2008; 'Electroacoustic Movies and other films - a case study in media practice based research' (Cope), Newcastle University, Culture Lab, Lunchbytes Seminar, October 2008; University of Sunderland, Media and Cultural Studies Research Seminar, April 2008; 'Making Electroacoustic Movies' (Cope and Howle), SEAMUS Annual Conference, Indiana USA, April 2009; 'Making Electroacoustic Movies II' (Howle), Seeing Sound, practice led international research symposium, Bath Spa University, September 2009; 'Alternative and Experimental Filmmaking and the films of Nick Cope' (Cope), Sichuan University Jinjiang College, Chengdu, China, August 2010; 'Contextualising Electroacoustic Movies' (Cope) Seeing Sound, practice led international research symposium, Bath Spa University, October 2011.



Fig. 1.1. Tim Howle, performing a live sound diffusion mix of *Son et Lumières*.

What connects a fledgling post-punk film making practice through to *Electroacoustic Movies* in retrospect can be seen to be one of a visual music, cinesonic, audiovisual practice. In the photocopied ‘manifestoes’ accompanying my 1984 long form video *391/View From Hear* and preceding *391* fanzine publications I was already proposing an affective, expanded cinema of attraction and sensation,

Overload your senses, there shall be 391 images on playback and only two eyes to see, there shall be 391 images on playback and only two ears to hear. Re-present the images as they are seen, confronting and confusing. A random image that lasts for a second on the retina and is gone [see: Illustrations 4 & 5; Appendix 4].

Anticipating and contributing to the Scratch movement to come; setting out an oppositional agenda, utilising deconstructive methodologies. Describing the work as ‘a multimedia experiment’, which retrospectively, can be seen to inform not just the earliest practices, but work that followed later too;

Video is a medium with more possibilities than the standard pop video suggests or exploits.

391 is against the pop video that acts as a visual advertisement for throwaway popstars and their throwaway songs.

391 is against the broadcasters use of television as a sedative and tool for perpetuation of conditioning.

Sound and vision working together can produce an overall combination more powerful than either on their own. “View From Hear” is a starting point of exploration of possibilities that sound and vision and their combination have [see: Illustration 4 & 5; Appendix 4].

This final statement of intent setting an agenda that can be seen to follow through the body of work submitted here. Experimental exploration of the combination of sound and moving image beyond commercial production parameters, informed by notions of affective transsensory perception, of sonic and musical practices and perceptions informing visual practices, and of sound and image combinations constituting ‘a third communicative dimension’ (Williams, 2003, p.154) can be seen to constitute the key underlying theme throughout the three decades worth of work under consideration.

All of the work has music as a key constituent element and looks to music for models and modes of organization and audio-visual articulation. As Rogers (2010, pp.62-63) observes, by elevating music to a rival narrational system to mainstream theatrical narrative filmmaking ‘a disintegration of established viewing hierarchies is initiated... liberating soundtrack from its redundant position as visual enhancement’. Such work ‘diverges from the primacy of vision as the dominant perceptual sense: from the other side of representation, the images, with their reconfigured “dream-aura”, require a method of viewing more akin to listening than seeing’ (ibid, p.184). The exploration of the abstractions which occur when visual movement is dictated by the logic and temporality of music becomes a key theme to my work, and the subsequent operation of a ‘type of synaesthesia, whereby an input in one sensory mode excites an involuntary response in another, constructing meaning as the film progresses, rather than reproducing it’ (ibid, p.37).

In the programme notes for *Cinema for the Ear* [Appendix 7] attention is drawn to my long term interest in ‘abstract cinema, non-narrative films and the potentials these and emerging new media have for creating a form of “painting with light”, and composing with images in time.’ Through the three decades of work under consideration, consistent exploration is investigated of; image, movement, colour, light, framing, composition within frame, at the time of filming, and in post-production; interacting in the edit process with sound and music whilst exploring montage, superimposition, cutting rhythms, multi-layering, looping, intercutting, mixing, re-mixing, effecting and affecting the image in post-production. Exploration and experimentation with the potentials and possibilities presented by constantly changing and developing media technologies has also been key. In exploring the ways that sound and image coalesce

in flux, flow and change and exploring not just the signifiatory dimensions of film and video, but also the medium's materiality, the work operates on levels of direct sensory affect also.

The common conception of film as a binary construct composed of sound and image precludes engagement with the transsensory or intersensory experience of cinema. A number of filmmakers, yet surprisingly few theorists, have concerned themselves with the ways in which the senses of sight and sound combine, mix and sometimes blur in cinematic experience (Birtwistle, 2010, p.19).

In retrospectively evaluating the core themes that bind together this body of work it is clear that practices that have come together under the discussions of 'visual music' and 'multimedia visual art' (Brougher & Matthis, 2005, McDonnell, 2007 & 2010), 'video music' (Jean Piché, 2004), 'musical visuality', 'audiovisuality' (Williams, 2003, pp.13, 99, 154, 195) and 'cinesonic' (Birtwistle, 2010) are at the heart of the work.

Emerging notions of a 'cinema of affect' and a 'cinema of sensation' provide a key focus for understanding the core contexts in which my work operates and functions; both as single screen, monitor based work; and in the performative, multimedia, expanded cinematic live contexts in which it has been presented. Williams (2003, p.129) argues that 'a study of video expressivity must consider the arrangements of sounds as well as sights, of hearing as well as seeing'. Bringing a phenomenological based approach to dissecting and understanding music videos and aesthetic communication, Williams³ establishes a notion of 'musical visuality',

...while the sounds establish the depth of the viewing experience, the sounds and sights of the aural and visual presentation interpenetrate to create a third communicative dimension. The visuals articulate the depth of the music, and, at the same time, the music articulates the depth of the visuals. Both intellectual receptivity and pathic receptivity (i.e., affective and emotive experience) are informed musically and visually as the visuals dance the music. I am witness to a specific aesthetic, a *musical visuality* (ibid, p.154).

³ Williams makes grand claims for music video; 'it presents a total intensity of sensual experience', 'a style that... attempts to grasp the Whole of sensual perception', 'music video makes concrete the contemporary "structure" of consciousness and world awareness – a consciousness not of perspective, but of the world in its "wild" being' (ibid, p.204), concluding that;

As literature provides a way to understand writing, and opera provides a way to understand singing, so the music video provides a way to better understand the cultural logics of videography (Williams, 2003, p.205).

The musical visuality is the interplay and interpenetration of sights and sounds, music and visuals in music videos, whereby sights dance to the sounds of music and sounds are manifest visually. It is an aural-visual aesthetic in which the synesthetic interpenetration of sight and sound, music and dance, have replaced illustration, description, narrative, and realism as the logos of video (ibid, p.172).

Davies (2004, p.256) argues that 'it is indisputable... that... cognitive and affective values... are among the things for which we value works of art, and the imaginative experiences elicited in receivers in their encounters with instances of works are crucial to the realization and appreciation of those values.' The address of affect and embodied sensation is an area that critical and theoretical writing on audiovisual practice is beginning to engage. The notion of other levels on which film and video operate to affect the viewer, beyond logocentric, significatory, semantic and symbolic functions has been one that has received attention in the wake of Gilles Deleuze's writings on cinema.

Barbara. M. Kennedy forges connections between film studies and Deleuzian philosophy, enabling an analysis of the functioning and sensation of cinema viewing and experience beyond merely the analyses of pleasure and desire that have dominated film studies prior to this time.

Art here functions as vibration, resonance, force: as sensation. A 'pure being of sensation.' In other words, the work of art functions as a machine, a machine which produces effects of vibration, resonance and movement... we can theorise the experience of the cinematic; we can think of the visual experience of the cinematic, not only as a representation of something with a 'meaning', but also as an aesthetic assemblage, which moves, modulates and resonates with its audience or spectator through processes of molecularity. It connects. It works through affect, intensity and becoming – and ultimately through sensation, not necessarily through subjectivity, identity and representation (Kennedy, 2000, p114).

Beugnet (2007) traces roots back to earlier avant-garde cinema including Vertov, Eisenstein, Bunuel and in particular quoting Artaud's definition of the ideal film as 'a film with purely visual sensations, the dramatic force of which springs from a shock on the eyes, drawn one might say, from the very substance of the eye' (Artaud, 1928, p.21). The work of Laura. U. Marks, Vivian Sobchak and Steven Shaviro all address the affective, embodied experience of the viewer. Strand draws heavily on Vivian Sobchak's phenomenology of film experience as well as Eisenstein and Chion, and

Cytowic's work on synaesthesia. Contending that 'the music video produces an aural-visuality in which sound can be cinesthetically expressed and perceived as image and the image perceived and expressed as sound' (Strand, 2008, p.4) constructed 'by the embodied sensory system of the viewing listener' (ibid, p.83). Echoing Williams' (2003) phenomenological approach to music video which emphasises the interpenetration of sound and image and the creation of a 'third expressive domain' where 'sight becomes musical and what you listen to is visualized. Seeing, then, becomes a nonlogocentric experience, a sensuous (indeed, cross-sensual), tactile, sonorous, and visual activity' (Williams, 2003, p.13).

Specific exploration and engagement of these themes in my practice are addressed in Chapter 2, where the multilayered hybrid image layers of *View From Hear* (1983) and their flowing fusion with the soundtrack are addressed and analysed (p.58), along with the visual flow of edit styles in my Scratch work (p.64), the 'synaesthetic articulation of sound and image' in my 1990s practice (p.69), and the audiovisuality of *Electroacoustic Movies* (p.73).

Birtwistle sees in Scratch video an exemplar practice of affective moving image,

When scratch video switches on the material potential of a moving image or a recorded sound, it switches on not *only* the potential to create meaning, but also its affective potential. Releasing the latent kinaesthetic and synaesthetic power of its source material, scratch video follows the imperatives of music, disengaging with linguistic models of meaning in favour of an intensification of affect. (Birtwistle, 2010, p.265)

Birtwistle's analyses of the audiovisual, cinesonic functioning of moving image works and his linking of Scratch practices with kinaesthetic, synaesthetic, affective moving image practices forms a particularly resonant context in which my own practice has functioned and operated, from its earliest pre-Scratch manifestations, through its engagement in the emergence of Scratch to live music/expanded cinematic practices in the 1990s and the more recent *Electroacoustic Movies* work. Birtwistle acknowledges the original and distinctive nature of such practice;

...synaesthetic audiovisual experience presents a sublation of sound and image, in which binary relations, hierarchies and identities are liquefied, where no one milieu is sacrificed to another, but in which each milieu becomes permeable to the point of dissolution. This is registered by the audioviewer not just on an intellectual or cognitive level, but also by a sensorium and a body

that is seized by the affective shocks of scratch. In this sense, the sensory and affective pleasure associated with scratch mark a radical break with the kind of logocentrism that came to dominate avant-garde film and video production in this period (ibid, p.271).

Whilst the key themes of affect and sensation operating in an audiovisual/visual music practice are central in focusing on this reflection on my work, there are a number of further contexts that the work operates in, contributes to and is informed by.

Des Bell (2006) gives a thorough overview of the academic debates around practice and research which have ensued over the past decade in British media higher education. Bell outlines and critiques a number of strategies taken, and proposes

David Davies (2004) analysis of *Art as Performance*⁴ as a useful model for addressing lens based work in this context;

A programme for research into and through creative practice must be concerned not merely with an appreciation and evaluation of the ‘manifest work’ presented for exhibition, as aesthetic empiricism believes, nor with the codes and structures which film studies and other forms of critical study treat as their object of study, but with the art work as performance. To properly understand the manifest work we must treat it not as an objectified sign structure but as an embodied and historically situated performance. In particular, we must appreciate how an artist employing specific media and artistic means and conditioned by specific historical conditions gives form to a creative intention which may or may not be realised in the generative act of making the work. The primary focus of this creative intention on the part of the artist is the production of an art object. In the case of art practice concerned with research outcomes, the primary focus is understanding the generative performance of the art work. This, I would argue, is the appropriate knowledge object of creative practice research (Bell, 2006, p.98).

Bell recognizes the challenge in establishing that creative practice ‘with its enthusiasms and confusions, expressivity and sheer immanence’ (ibid, p.85) can be delineated and given due intellectual recognition as specific academic research in the creative arts disciplines. Drawing on Bell and Davies’ critique for locating the contexts of lens based media practices; the embodied and historically situated performance of production; the specific media and artistic means of the practice and the specific historical conditions that have given rise to its creative intentions in the generative act of making the work, all can be looked to in establishing a framework

⁴ See: Davies (2004); p.ix, p.146, p.101.

for the objects of knowledge that my practice contributes to. These histories and contexts themselves constitute an arena in which the work itself can be seen to contribute new knowledge to, and through which the originality of the work can be evaluated.

The historical and cultural conditions arising through the post punk milieu and political and cultural contexts of the late 1970s and early 1980s form the backdrop to the generation and performance of my practice. Practically the work has explored and experimented with the application of changing and emerging media technologies. The work is informed by and challenges codes and structures arising through film and video art histories and the epistemologies that have emerged, and are emerging; specifically offering new insights into the history of Scratch video. These contexts also pertain to expanded cinematic practices, music video and more recent analyses of visual music and audiovisual practices that can be seen to engage in a ‘synaesthetic interplay and communicative interpenetration of music with vision’ (Williams, 2003, p.13). Recent recognition of an inadequacy in film studies’ signification and logocentric perspectives in addressing embodied, affective and sensation based experience of audiovisual practice is also of significance. Throughout these analyses a number of commentators, who attempt to redress this imbalance, have recognized a bias towards the visual at the expense of addressing the role and importance of the sonic and the aural in audiovisual criticism. Holly Rogers noting that,

Although film theory has experienced a surge of interest in avant-garde cinema, those writing critically on the subject – Michael O’Pray and Scott McDonald among others – make little or no critical reference to the music in their discussions: an omission similar to that of Hollywood film theory. And yet, while musicologists have recently addressed the absence in mainstream cinema, discussion of avant-garde film remains almost entirely image based (Rogers, 2010, p.43).

Significantly too, A. L. Rees only now acknowledges (in the recently updated final two pages of the 2011, second edition, of his work) the ‘neglected aspect of film and video art – its relation to sound and visual music’ (Rees, 2011b, p.142). Notably, Naumann (2010b, p.6) has observed that ‘ the current state of research shows that in the realm of the audio-visual, practice is substantially more advanced than theory.’

Many of the key texts on British video art document the challenges in mapping a history of a medium whose very basis has been a succession of emerging and quickly obsolescent formats, and diverse practices exploring both the medium and an engagement with medium specific, moving image and fine art contexts. Dependant on documentation of events, screenings, installations and performances, this history can only be pieced together from the fragments of documentation that survive or from texts written by practitioners, curators and reviewers where these exist. The lack of research and critical and contextual writing on early video art has become an issue noted in texts that have emerged during the past couple of decades⁵. The fragility and degeneration of actual works before they are accounted for in historical archives and research, the invisibility of historic performances and screenings in time, and the necessity to collect, preserve and record these histories and practices before they are lost has been acknowledged in recent years by projects such as the University of Dundee based, AHRC funded Rewind: Artists' Video in the 70s and 80s, and the Central Saint Martins College of Arts and Design based British Artists' Film and Video Study Collection.

Whilst more has been written about and by the predominantly London based artists, commissioners, critics and historians documenting the earliest video art practices arising out of the medium's arrival in the UK in the late 1960s and 1970s, the 1980s would see major developments and advances in the capability, affordability and accessibility of the technologies of production, screening and distribution. Video and its attendant technologies traversed an analogue to digital basis and new generations of artists, practitioners and communities were able to access, utilize and explore developing media. Facilitating a wider and broader practitioner base, beyond practices existing in the capital and the various organizations who had established creative moving image production, screening, documentation and discussion in emergent networks such as the London Film makers Co-op, London Video Arts, and the predominantly London based (Arts Council) funded, gallery situated shows during the 1960s and 1970s. Very London centric, and narrowly determined parameters of video

⁵ See Knight (1996, p.1-19), Hayward (1996), Cubitt (1991, 1993), Rogers (2010). See also Rewind project - <http://www.rewind.ac.uk/rewind/index.php/Welcome> and British Artists' Film and Video Study Collection - <http://www.studycollection.co.uk/>

art have meant that some practices could slip below the radar of historic and critical record.

Chapter Two seeks to evidence the specific history of my practice, drawing together existing documentation, and locating the working practices in relation to the social, political, technological and cultural contexts informing it. Thereby bringing new light to bear on the practice and to the contexts informing and informed by it.

New Waves

Integral in shaping the form and content of my political perspectives and that of my practice was the oppositional, engaged cultural environment taking shape around me in the UK during my late teenage years, 1978-82. Video artist Jez Welsh, writing in *Undercut*⁶ the UK magazine/journal dedicated to artists' film and video in the summer of 1984, recognized a 'populist tendency' arising in British art that was challenging existing formalist notions of the avant-garde, coming about through the 'violent energy of new-wave culture' penetrating every level of creative activity in Britain. Attendant ideas taking root in the art schools and in the minds of young artists 'trying to define a context for their own activities', as affordable colour video technologies, video games, home computers and home recording technologies were becoming commonplace.

Within art schools... the reaction against all the avant-garde strategies of the 1970s, created an opportunity for video to come into its own. Video... provided a language that was rapidly becoming universally regarded as the authentic expression of the media-dense times, and it provided a direct point of access to the whole field of popular culture. A new generation of video artists emerged at the beginning of the 1980s. With scant regard for the process-oriented video of the 1970s, they set about their task of synthesizing; anything could be incorporated, television commercials, soap opera, pop music, literature, art history, fashion, performance, dance, computer graphics, video games (Welsh, 1984, p.270).

Welsh observes a grass roots, mushrooming, video production subculture 'analogous to the opening up of musical production initiated by the new wave phenomenon in the late 1970s.' Recognising an inherently anti-consumerist trend of 'guerilla activity', of

⁶ Issue12, Summer 1984. *Undercut* was founded in 1981 through the London Film-makers' Co-op.

D.I.Y multimedia extravaganzas where an exchange of ideas was integral to an engagement with its audience⁷. Concluding that ‘a living oppositional culture will at least provide a spur to creative experiment and radical intervention which are difficult if not impossible within the dominant form’.

As one of this ‘new generation’, my own involvement and engagement with the radical networks and subcultures emerging is mapped in Chapter 2, and the creative activities and collaborations arising from an immersion in these environments. Activities significantly influenced by, drawing on and contributing to the contexts of this highly charged time.

The post-punk era of 1978-84, ‘severely neglected by historians’, is recognized by Simon Reynolds (2005, pp. xvii-xxx) as the moment that ‘the most provocative repercussions of punk’s broader cultural influence hit’. Seeing the late 1970s punk new wave as a chance to break with tradition, a ‘vanguard that came to be known as post-punk’ was dedicated to ‘fulfilling punk’s uncompleted musical revolution’ by exploring new sonic possibilities ‘through their embrace of electronics, noise, reggae’s dub techniques, disco production, jazz and the classical avant-garde.’

The concept of do-it-yourself proliferated like a virus, spawning a pandemic of samizdat culture – bands releasing their own records, local promoters organizing gigs, musician’s collectives creating spaces where bands could play, small magazines and fanzines taking on the role of an alternative media (ibid, p. xxvi).

With many of those involved having an art-school background, informing a ‘systematic ransacking of twentieth-century modernist art and literature’, Reynolds observes the post-punks setting forth in the belief that ‘radical content demands radical form’. These radical forms would not just be in terms of music, but also graphic design, fashion, video production, politics as well as an attempt to try and

⁷ Through a network of alternative venues ranging from small galleries to clubs, cafes and discos, to community based arts centres and video workshops and to private homes, a more critical media consciousness may develop, based not on the assumption that acceptance into the mainstream of media culture will automatically open up new horizons, but on the assumption that the media mainstream is not the only alternative. And the most vital element of this tendency is the fact that it operates on the principle of engagement and involvement rather than of exclusion... populism in this sense does not simply mean an espousal of the style or imagery of dominant popular/cultural trends; it allows an engagement with issues of mass concern; sexual politics; the nuclear arms race; race relations; community politics (Welsh, in Danino and Maziere, 2002, p.271).

build an alternative culture ‘with its own infrastructure of labels, distribution and record stores.’ Newly formed, pioneering small record labels, such as Rough Trade and Mute in London and Factory Records in Manchester, collaborated with independent local regional record stores to create ‘The Cartel’ for the distribution and sales of their own product independently of the major record labels who had been so dominant of the music industry during the previous decade(s). Significantly Reynolds notes that it was ‘Manchester and Sheffield, both declining industrial cities in the North of England’ that ‘formed the bleak heartland of British post-punk’ (ibid, p. xxiv).

Amongst the radical forms emerging in the shadow of punk was the very experimental sub genre that would come to be labelled industrial music.

Like punk, industrial music was suspicious of musicality, but its hatred of contemporary art and society went deeper, its critique harsher as a result. Like Dada it offers an anti aesthetic, using the tools of art to undo art. Unlike punk, the answer was not change, but awareness of the fetid state of capitalist society... groups like Throbbing Gristle and Cabaret Voltaire consciously adopted the thought-form of the experiment, testing their strategies on those attending events, and also on listening, where records are concerned. The music aimed to be both primal and at the cutting edge of contemporary culture. This combination would allow a hyperrationalist critique of rationalist society (in the same vein as key inspirations William Burroughs and J.G.Ballard) (Hegarty, 2010, p.105).

A punk /D.I.Y sensibility for multimedia production was fostered by the axis of groups coalescing around Throbbing Gristle’s Industrial Records label which included Clock DVA and Cabaret Voltaire from Sheffield, as well as the more percussive and funk driven 23 Skidoo⁸. In listing five defining ideas of industrial music⁹ Jon Savage draws attention to an engagement with and critique of media as a key area of interest;

... The use of films and videos, simultaneous to musical performance... is perhaps most relevant, as television becomes a far more *powerful* agent of control than popular music. Both *Cabaret Voltaire* and *Psychic TV* [the follow up project to Throbbing Gristle formed by band members Genesis P-Orridge and Peter Christopherson on TG’s demise in 1981], to name a couple, are producing their own television, and will concentrate upon this area more and more... The apocalyptic feelings of 1977 and 1978 have burned out: what has

⁸ See: Bohn (1982), Vale (1982, 1983), P-Orridge (2002), Daniel (2008), Reynolds (2005, p.154) and Fish & Hallberry (1985, p.12).

⁹ Organisational autonomy, access to information, use of synthesisers and anti-music, shock tactics and extra-musical elements.

replaced them is a grimmer determination to translate that desperation into positive action, in our slide to the depths of decline. The context has shifted: pop is no longer important; temporarily, television is. It is there that the next round in the Information War is being fought (Savage; in Vale, 1983, p.5).

The affective experience of seeing Cabaret Voltaire's live multimedia performances is evoked by Fish and Halberry, a deconstructive/reconstructive hybrid practice that utilized both video and Super 8 material;

The audience is assaulted with a barrage of rhythm and image interspersed with taped voices and cut-ups. The group lurk in the dark, punctuated by strobe light. The random selection of images, the power of the rhythm and the coaxing ambiguity of the lyric, all thrown at you leaving you to make the connections. Does the importance of juxtaposition become apparent to the onlooker?

There is a total lack of contrivance about the films, nothing is actually designed to go with anything else. There is also an unashamed peddling of holiday home movies, plus grainy films of the group on derelict sites and often in what looks like disused public toilets. Cut-ups of the group riding around their beloved Sheffield in Taxis. Images are recycled, re-shown, re-arranged again and again. A bizarre form of video documentation, the desperation of accelerating technology, the red lights of neon cities. The rioter's petrol bombs, the images of Nazi power, military devastation and humiliation, all cut from news bulletins into re-arranged documentaries (Fish and Halberry, 1985, p.75).

The prevalence and exploration of multimedia would lead Reynolds to connect this post-punk performative engagement with its antecedents in the 1960s blossoming of psychedelic lightshows and expanded cinema which accompanied and enhanced the live performances of artists such as The Grateful Dead, the Velvet Underground and Pink Floyd;

Late seventies industrial music was the second flowering of an authentic psychedelia... industrial music shared many things with psychedelia. The impulse to blow minds through multimedia sensory overload: almost every industrial band featured back-projected cut-up movies and extreme lighting redolent of 1960s happenings and acid tests. And an obsession with sonic treatments and extreme effects: psychedelia and industrial both abandoned the rock model of 'naturalistic' recording in favour of heavy processing, tape loops and electronic noise. The big difference (and what makes industrial an 'authentic' psychedelia rather than a mere revival) is that industrial replaces kissing the sky with staring into the cosmic abyss. Industrial is psychedelia inverted (Reynolds, 2005, p.224).

Cabaret Voltaire, in collaboration with Paul Smith, set up their own 'communication company' Doublevision in May 1982 as a vehicle for releasing 'affordable music

based video (video releases were generally between £40 and £70 back then)¹⁰. Their initial VHS release was the 85-minute *Doublevision Present Cabaret Voltaire*, ‘one of the first independent long form music videos ever made’ (ibid). Cabaret Voltaire would also be featured in Factory Record’s first video releases – the Belgium based *A Factory Complication* in 1981 and the British release *A Factory Video* in August 1982¹¹.

John Bentham, founder of the Jettisoundz video label, instigated in 1982 to film and distribute videos of punk bands, would note regarding these early forays into video distribution that,

...at this time there were virtually no music video labels, with the majors reported as saying it could not be profitable. Along with Factory’s ‘Ikon’ and Paul Smith’s ‘Doublevision’ we were proving them wrong and setting the pace (Knight, 2007, p27).

Welsh and Reynolds acknowledgement of the influence of art schools on the post punk and new wave culture echo Frith and Horne’s (1987) tracking of the close connections between British popular music culture and the art colleges from the 1950s to the 1980s. Equally significant in the 1980s would be the influence of the art colleges on video practice¹². Sheffield City Polytechnic’s Psalter Lane Art College was one of a small number of pioneering institutions that had been facilitating students to work with 16mm film since the 1960s and subsequently video. There would be a very close relationship between Psalter Lane and the shape and form that Sheffield’s punk and post punk music scene would take. Martin Lilleker (2005, pp.28-36) records that during the punk explosion, Sheffield had followed a particularly idiosyncratic course, where the ethos of DIY was melded with a thirst for originality and exploration of technologies, and an individual take on the ethos and meaning of punk rather than a blind following of metropolitan mores and practices from London¹³. It would be into

¹⁰ sleevenotes to *Doublevision Present Cabaret Voltaire*, 2004 Mute Records, DVD re-release of the original 1982 VHS.

¹¹ See: Nice, 2010, pp.192-93.

¹² See: Elwes (2005, p.117) and Curtis (2007, p.24)

¹³ Cabaret Voltaire’s Stephen Mallinder would observe that, Sheffield’s punk scene was visible and varied, but interestingly many were quick to adopt more electronic modes of expression, early manifestations of bands such as the Human League and Clockdva articulating their nonconformity through modernist forms. With a drum

this vibrant and charged culture that the author would move to take up a place on the Communication Arts programme at Psalter Lane in September 1983.

Scratch Video

Shortly after the 1981 riots in Brixton, South London, founders of the legendary London based punk rock venue the Roxy Club, Andrew Czezowski and Susan Carrington opened their new club, The Fridge, located in a small club above the Iceland frozen food store in Brixton Road, “with a radical décor that included beat-up fridges, a pyramid of broken TVs showing John Maybury videos and (fake) dead cats hanging from its ceiling”¹⁴. The installation of 25 old television sets stacked up and chained together around the dance floor, was created by London-based French artist Bruno de Florence. As well as creating the ‘The Video Lounge’, twice a week de Florence ran the space, screening his own work and that of fellow video artists. With potentially several sources of video being sent to and split across the 25 monitors, by 1984 de Florence was pioneering the creation of what came to be known as Scratch Video, in ‘the first regular venue for video in a nightclub’¹⁵.

At its best for about seven months, various makers would turn up with their latest work and sit around while a sizeable crowd – who’d probably never even heard of independent videos – watched their handiwork on banks of old DER monitors, some upside down, some even, artistically of course (what else?), on the blink. (Barber, 1990, p.114)

De Florence’s evenings drew together an eclectic mix of young video makers. Their influences, practices and engagement with technologies divergent from the structuralist and formalist concerns of much video art and experimental film practice dominant in the UK during the previous fifteen years, marking ‘a “new” artistic and epistemological space, sidestepping the creative embargo set up by structural film’

machine, sequencer or super-8 projector, frequently cheaper or more available than a guitar amp or drum kit, access and affordability gave modernity an ironic appeal... The political and economic reality nevertheless shaped social interaction and expression. Very few musicians were immune to an awareness of their position within the local and national polemic, most were actively involved through fundraisers and benefit shows and records. The dismantling of the steel industry and subsequent miners strike provided daily reminders of the direct effects of government policy, punctuated by didactic speeches that warned of ‘the enemy within’ (Mallinder, 2011, p.94).

¹⁴ <http://www.fridge.co.uk/> [accessed April, 2010]. See also; <http://www.deflorence.com/?p=283>; De Florence would later go on in 1987 to set up and run London’s first and only Pirate TV Station Network 21.

¹⁵ <http://www.luxonline.org.uk/history/1980-1989.html>

(Birtwistle, 2010, p.271). Screening work myself at the Fridge at this time, having encountered flyers for de Florence's nights whilst looking for distribution outlets for *View From Hear* (see Chapter 2, pp.56-65), I became a contributor to and participant in the nascent Scratch canon.

The ready availability of VHS domestic video recorders introduced into Britain in 1978 were becoming more affordable, technically sophisticated and widespread by the early 1980s (Armes, 1988, p.84), and facilitated the easy and cheap recording of off-air broadcast television footage. Re-editing and recontextualising this footage was the *modus operandi* of Scratch, sometimes using image processors to affect the colour, texture, size, shape and montage; often, as Rees notes 'to create parody', with 'Reagan, Thatcher and the "military industrial complex" as main targets'. Scratch video was 'politically astute and sharply cut (often to rock soundtracks)' (Rees, 1999, p.96). The radical implications of these new technologies recognized by Birtwistle,

For the first time ever, the sounds and images of broadcast television became permanently available to almost anyone who wanted to record them. This not only provided scratch artists with the material content of their work, but also signaled a change in the relationship between the producers and consumers of television. In short, the VCR prompted and supported a culture of audiovisual appropriation that found its most immediate manifestation in scratch (Birtwistle, 2010, p.244-245).

Scratch video artist George Barber credits journalist Pat Sweeney with coining the term Scratch Video in 1984 (Barber, 1990, p.116), 'comparing it to New York's Hip Hop scene', which by 1982 was well established and making inroads into UK club and music culture¹⁶. Significantly, new edit suite hardware that could facilitate video editing accuracy to within 1/5 of a second or more was becoming cheaper, easier to use and more accessible, in particular via community video workshops and art colleges. 'Editing was central to Scratch...The first wave of 'decent' technology did indeed help delineate an aesthetic and make achievable the first truly edit based video form' (Barber, 1990, p.115).

Writer and journalist, Andy Lipman, would publicise Scratch Video for the first time in his cover article 'Scratch and Run' for London listings magazine *City Limits* in

¹⁶ See: Toop (1991; p.134, p.184).

October 1984, having made it his business as editor of the magazine's weekly video column to get to know all the artists involved in screening work at The Fridge.

Hip-hop video, image break-dancing: television does a body pop. Broadcast TV is scoured for arresting images and fed into video editing systems like shredding machines. The fusion of funk rhythms and visuals on collision course crumble original context. Reassurance and sweet reason, television's facade disintegrate before your bombarded eyes ... Video scratching is an interactive response to the one-way arrogance of broadcast television.

...If television is our shop window on the world, scratch has just chucked a brick through it and is busy looting 30 years of goodies, with abandon (Lipman, 1984, pp.18-19).

Lipman would go on to list a diverse collection of individuals and groups working with video, drawing reference to underlying themes of political oppositional practices, strategies of questioning and subverting broadcast television, and an alliance of alternative music and 'industrial music' practices and practitioners, video artists, arts organisations and pop cultural remixing. Specifically naming work by Nocturnal Emissions, Duvet Brothers, Kim Flitcroft and Sandra Goldbacher, Paul Maben/Protein Video, George Barber, Derek Jarman, Cerith Wynn Evans, Richard Heslop, The Anti Group, Psychic TV/Genesis P-Orridge, Doublevision and IKON, Clive Gillman, Graham Young, Steve Hawley, Jez Welsh and Nick Cope/391.

Whilst the earliest screenings of Scratch were outside of any gallery contexts, Lipman and De Florence would curate the first gallery screening of this work, *Scratch Television: Watch This Space*, at the Institute of Contemporary Arts, London, in December 1984. Soon followed by the recently formed Arts Council funded Film and Video Umbrella's second touring programme – *Subverting Television* curated by Mark Wilcox and Michael O'Pray, and a further programme of Scratch works curated by O'Pray and Tina Keane in the 1985 show at the Tate Gallery, London, '*The New Pluralism: British Film and Video 1980-85*'. With George Barber compiling for independent distribution a two-volume collection *The Greatest Hits of Scratch Video* on VHS, a canon of Scratch video works was emerging [see: Appendix 3, 16 & 17]. The Duvet Brothers would tour their *Live Multiscreen Scratch* multi-monitor show nationally and internationally for three years between 1984 and 1987¹⁷, but Scratch was very much a short lived phenomenon, with most of the key artists moving on to

¹⁷ see <http://www.duvetbrothers.com/multi.htm>

other work and projects, and no further significant screenings following the Film and Video Umbrella tour of 1985, until 2008.



Fig. 1.2 *Scratch Television*, ICA screening programme, 1984; featuring Nick Cope/391: *Amen (Survive the Coming Hard Times)*.

In the programme notes for the retrospective '*Scratch Video*' screening at Dundee Contemporary Arts in April 2008, the curators wrote of Scratch video being 'generally forgotten about in contemporary culture'. Noting the contemporary relevance of themes in the Scratch work selected, and the pioneering use of sampled music and sound in conjunction with video sampling and mixing, which would lead into the 'dance music generation of the early 1990s'¹⁸.

Other than Andy Lipman and Michael O'Pray's championing of Scratch, initial critical reaction appearing in the specialist magazines *Independent Video* and *Undercut* was partisan, harsh and damning. Tending to concentrate on the swift recuperation of Scratch techniques by broadcasters and a dismissal of Scratch's

¹⁸ <http://www.rewind.ac.uk/rewind/index.php/Exhibitions>

engagement with the new technologies of post-production as empty techno wizardry.

Lipman responded that this criticism,

...misses the point about the practice of scratch, regardless of the end product, which anticipates the inter-active era of electronic networks, where the combination of video and computer promises to allow the exchange and re-processing of information, into new visions to suit individual taste. Unlike the one-way system of current broadcast media, there could be a network resembling the telephone system, where calls, or programmes, or computer software could both be made and received by each individual. Such developments raise fundamental questions about the status of the 'artist' and art objects. Scratch takes the broadcast media as its paintbox, the video recorder as its palette, and the TV screen as its canvas (Lipman, 1985a, p.10).

Anticipating Internet developments to come and the explosion in creative possibilities forged by emergent, convergent, digital media as well as sampling and remix technologies and practices. Lipman highlighted the fundamental issues surrounding the 'pirated' use of imagery and 'the inherent challenge to copyright law' that Scratch raised, and which Scratch artist Jon Dovey would later give a personal account of in 'Copyright as Censorship' (Dovey, 1986), anticipating again important debates that would develop around sampling technologies/plunderphonics/online mash-up culture and file sharing¹⁹.

Subsequently, over the next twenty-five years a small but steadily increasing number of texts have addressed the impact of Scratch amidst an ongoing re-evaluation of its impact and importance with the benefit of historical distance and growing critical context.

Some commentators have found the close relationship between the source material Scratch artists were drawing on, and a concurrent critique of media through that same material problematic (Elwes, 2005, p.115) and most note that broadcast television was quick to appropriate and recuperate the visual styles of Scratch, albeit loosened of the political bite and agitational attack. Whilst this appropriation is often written of as a flaw and weakness of Scratch, it also evidences the powerful impact that such a small and short-lived video art genre was to have on the look and style of mainstream media.

¹⁹ See: Mason (2008); and Gold, Eno, Oswald, Cutler and Eshun in Section 3 – 'Music in the Age of Electronic Reproduction' in Cox, C. and Warner, D. (2007).

Rees (1999, pp.106-7) makes evident the connections between this generation of filmmakers and their roots in the 'punk-era revision of the underground' through the encounters of Ken Russell, Kenneth Anger, Derek Jarman, Genesis P-Orridge of Throbbing Gristle and William Burroughs. Resulting in a fusing of Jarman and P-Orridge 'tendencies' with younger filmmakers 'drawn to their world of free play, extremist imagery and a hallucinatory "dream-machine" cinema'; a "new punk underground", who lead a 'rebellion against the structural avant-garde which preceded it as a distinct aesthetic direction' (ibid, p.86). Mapping connections too between the scratch artists, low budget promo practices which explored new forms of hybrid editing 'moving from film to video and back again', and 'the largely 8mm filmmakers in the "New Romantics" camp'.

The location for the initial screenings of Scratch work is significant and points to an overseen aspect of Scratch, that many of the works produced are visual music compositions, designed to be screened in nightclub venues, as much as on a TV monitor, and to be listened to as much as seen. Philip Hayward picks up on this aspect,

Although the majority of scratch video pieces produced during 1984/85 were not specifically made as record promos, the majority were set to contemporary music, most often the style of American dance music known as Hip Hop, and were usually three to four minutes duration (standard music video length). Drawing on the 'impact aesthetics' of the music video form, these video collage pieces were initially screened at fashionable nightclub venues before a number of them were made commercially available on video compilation cassettes. From the beginning, individual scratch tracks and the two highly influential compilations... were packaged and promoted akin to music products, or music video compilations, rather than as either video art or independent film releases (Hayward, 1990a, p.134-5).

George Barber notes that 'Nightclubs... helped ground an aesthetic for both the New Romantics and Scratch – one of "visual pleasure"... Scratch looked its best in nightclubs rather than screenings, clubs were its spiritual home' (Barber, 1990, p.114)²⁰. Elaborating on the edit suite technology developments that facilitated Scratch

²⁰ An important aspect picked up by Birtwistle too;

Its true home was in the club environment rather than the gallery or the cinema. The club experience itself can be thought of as a form of sensory blending, a fusion of sound and image and bodily movement. And in some ways it is this form of transsensoriality to which scratch video aspires in its synaesthetic articulation of sound and image; scratch is a mode of articulation that places emphasis on blending and folding rather than isolation and specificity.

aesthetics, Barber makes mention not only of cutting and mixing images using a music track as a guide (ibid, p.115), but also of the importance of the invention of the music computer/sampler at this time in parallel with the cross fertilization of ideas, quoting across cultures and cultural forms²¹.

In one of the most recent reappraisals of Scratch, Andy Birtwistle recognises a profound and radical exemplar in innovative sound and image compositional practice, and an equally radical challenge to its critics,

...While scratch represents a highly productive encounter between music and the audiovisual, that in some senses realizes earlier radical visions of both an art of organized sound and an art of visual music, the musical dimensions of scratch proved problematic for those trying to situate its audiovisuality within existing political frames of reference. Central to its politically problematic status was the issue of how sensation and affect might be situated within radical modes of audiovisual practice. Scratch is intimately linked with music, which not only forms one of its key constituent elements, but also provides the primary formal model for its mode of articulation (Birtwistle, 2010, p.241).

Birtwistle places Scratch in new and emerging contexts of affective cinema and audiovisuality, what he defines as *cinesonics*. Maintaining that Scratch was pioneering forms of audiovisual practice ahead of critical discourse,

The critical difficulties faced by avant-garde film and video in its attempt to territorialize scratch mark the point at which established conceptual models reveal their own deficiencies and biases, in terms of the way in which they conceptualise the cinesonic, and the cinesonic experience. What we see and hear in the case of scratch is the point at which the dominant modernist

Little wonder, then, that scratch got the reception it did in the 1980s, a period in which British avant-garde film and video practice was dominated by a visually oriented critical culture founded on modernist notions of specificity (Birtwistle, 2010, p.265).

²¹ In forms such as Pop, Fashion, Sculpture, Architecture and Cultural Studies, themes and emphases cross fertilized and video embraced these developments. Again a convergence of technology appeared perfect for this task... In practice it became possible to musically repeat stolen voices and small phrases of dialogue, quoting in an exciting and rhythmical way. Sound *bytes* or noises could be stored on disk and a music track. Thus, after the sound was perfected, the pictures could be synched in place (Barber, 1990, p.116).

Barber is clear about a certain way of working that was intrinsic to the Scratch aesthetic, significantly citing the musical term 'jamming',

I... would cite Scratch as a prime example of where available technology *was* made the most of, where people just got on the machines and 'did things'. They jammed, winged it and made it up as they went along. It would take a philistine to say it was 'just effects' pure and simple. One only has to look at broadcast television to see its legacy... the grammar of editing and visual language have irredeemably changed, copying over the excitement of the Scratch scene (ibid, p.123).

formulations of sound-image relations are challenged by other radical conceptual models of the cinesonic (ibid, p.248).

What we see in this moment is the emergence of an affective or sensory turn, arising before the vocabulary was in place to deal with it. For the critics of the time, scratch simply did not make sense; they were unable to situate the affective and sensational dimensions of the form's audiovisuality within existing critical and theoretical frameworks. All the critics of scratch could see were insufficiencies, and it has taken more than two decades for this moment to be affirmed as a radical departure from the critical and creative agenda set in motion by the linguistic turn of structuralism (ibid, p.272).

Rees in 2007 would acknowledge that the 'short-lived but very effective' movement, 'was also the most explicitly political video art in ten years'; and Sean Cubitt (2009) in a webcast at the 2010 retrospective installation *Scratch Video*, at Glasgow's Street Level Gallery, in March, 2009 would declare that 'video and video art became for that brief period the one true British Avant-Garde of the twentieth century.'²²

Video + Music

The encounter of music and moving image can be seen to fall into three categories of practice. Firstly, sound and music as soundtrack in film and television production – where the soundtrack is subservient to and supportive of the visual narrative, and usually produced following the development and production of the visual content and narrative. Secondly, as music video/pop promo, in which the image is at the service of the soundtrack and is a construct which arises following the initial audio composition, and often being 'intimately tied up with advertising' (Austerlitz, 2007, p.9) in its role as promotional device, with screening and distribution outlets via commercial broadcast and satellite channels. Thirdly, there is an area of moving image and music practice which stands outside of the above two overarching contexts, where the subservience of the one aspect to the other is replaced by a commensurate engagement and exploration. Practices addressed in the discussions of 'visual music' and 'multimedia visual art' (Brougher & Matthis, 2005; McDonnell, 2007, 2010), 'video music' (Jean Piché, 2004), 'musical visuality', 'audiovisuality' (Williams, 2003, pp.13, 99, 154, 195) and 'cinesonic' (Birtwistle, 2010). As noted earlier, it is this third

²² See: <http://www.streetlevelphotoworks.org/streetlevel/archive/2009/scratch-video/scratch-video.html>.

category that is a key theme in my own practice, and to which my practice can be seen to be a significant exemplar of.

Visualising Music

We find that music is not limited to the world of sound; there also exists a music of the visual world. (Oskar Fischinger, 1951, p.187)

A visual music piece uses a visual art medium in a way that is more analogous to that of music composition or performance. Visual elements (via craft, artistic intention, mechanical means or software) are composed and presented with aesthetic strategies and procedures similar to those employed in the composing or performance of music (Maura McDonnell, 2007).

Film-maker and academic Maura McDonnell gives a thorough account of the emergence and varied practices which have come to be labeled ‘visual music’, locating much of this recent activity under the broad area of sonic arts.

The analysis and discourse set in motion through the encounter of music and moving image and the multifarious ways that composers and filmmakers can engage in exploring this encounter is one that is only just beginning to emerge through the critical texts arising in ‘territorial skirmishes between university disciplines’ (Dickinson, 2007, p.13) as this media hybrid comes to the attention of a space which overlaps various scholarly domains.

Music compositional approaches and practices can be looked to for alternative models to moving image theatrical and literary, time based, narrative structures. The ‘clear and crucial relationship between the development of experimental and electronic music and video art’ is tracked by Meigh-Andrews (2006, p.99), acknowledging ‘the fundamental relationship between the audio and video signals and the methods of manipulating and transforming them’. Meigh-Andrews notes that,

This relationship links both the development and exploration of the related technologies and points the way to an understanding of the nature of the potential of video as a fluid and malleable art form that parallels music in its scope and power (Meigh-Andrews, 2006, p.99).

Donebauer equates the conditions of music and video; live production of organized sound and image has the capacity to affect without mediation through verbal or

conceptual structures, 'Video is the visual equivalent of music' (ibid, p.143). Bill Viola recognizes the close affinity between the video camera and the microphone - using the camera as a recording device for material to be worked with later in post-production.

The video camera, as an electronic transducer of physical energy into electrical impulses, bears a closer relation to the microphone than to the film camera (Viola, 1995, p.62).

I began to use my camera as a kind of visual microphone (Syring, 1995, p.100).

Robert Cahen, who originally studied electroacoustic music composition at GRM in Paris with Pierre Schaeffer, the pioneer of *musique concrète*, recognises that video can be characterized by the manipulation of imagery after recording, as electronic composers manipulate natural sound recordings in the music studio, 'The construction of a video tape is done above all from basic material that is modified to express what the artist wants to say. It's an approach similar to the one used in *musique concrète*' (Meigh-Andrews, 2006, p.88).

Sound recording and music technologies have been ahead of video recording technologies in their development, accessibility and sophistication in manipulating the recorded signal both during the development of magnetic tape formats and the emergence of digital technologies, traversing the move from analogue to purely digitally recorded information. Establishing precedents that could later be explored as developing technologies were able to facilitate such methodologies with regard to recording, storing and processing video signals. Exemplar working practices, creative treatments and compositional models, open up for the visual media practitioner, pioneered by music/sound composition and practice (with specific regard to my own practice see; Chapter 2, p.58, pp. 63-65, pp.68-73). Remixing and re-cutting work for different contexts, slowing down, speeding up, multi-layering, backtracking, affecting and effecting material in camera and in post-production; methods analogous to *musique concrète* and electroacoustic music composition, whereby the recorded sound becomes the source material for treatment; manipulation, synthesis and composition later in the recording studio. Composer and academic Jean Piché (2004) observing,

‘The means of production for visuals now are extremely interesting, catching up to what we’ve been doing with sound for over a decade. It’s an exciting new form that has a lot of depth to it, and is linked to a technology that is highly available.’

Indeed, Birtwistle notes how ideas proposed by composers Edgar Varese, John Cage and Jack Ellitt as they explored the creative potentials of film sound technologies, came to be realized in video and particularly in Scratch;

If the call for an art of organized sound was realized sonically in *musique concrète* experiments of the 1940s and 1950s, then it was video rather than film that finally provided the medium in which the composers’ ideas took an audiovisual form.

... In extending the control an artist-composer had over their sonic materials, scratch allowed what had already happened in *musique concrète*, and in hip-hop, to find audiovisual expression (Birtwistle, 2010, pp.237-240).

Drawing on the music technology explorations and compositional strategies emerging through post-punk musical cultures, my practice engaged in bringing such compositional agendas into play in the exploration of film and video practices and technologies. Experimenting with image acquisition and post-production practice in producing work that would be politically questioning in both form and content. In producing work for live expanded cinematic presentation, and single screen distribution and exhibition, the work contributes to contexts of both live audio-visualities and music video practices.

Music Video

Music video is still an arena of possibilities: its identity is still unsettled. Bloch argued that the human condition, like adolescence, was defined by its possible futures, its unidentified desire and unarticulated want, Music video is a form of the adolescence of postmodernism. It still holds the utopian possibility of being on its way to somewhere else, somewhere which is not necessarily television, but could be displaced into another kind of form and institution, by a knight’s move. That is why music video is worth listening to, watching, theorizing, learning from (Wollen, 1986, p.232).

The emergence of my practice is one that runs concurrently with the emergence of music television, initially in the US with the launch of MTV, the cable television station dedicated solely to the broadcast of music videos in 1981 and subsequently

MTV Europe in 1987. The rise of commercial mainstream broadcast and cable channels for the dissemination and distribution of music video content and a proliferation of practices exploring the combination of music and moving image has spawned a host of critical academic writing addressing the history, practice and cultural contexts of this medium²³. More recent texts (Williams, 2003, p.137) observe that the earlier literature had failed to address ‘the sounds themselves, and the interrelationships between the aural and visual presentation in music video.’ Since Kaplan’s (1987, pp.49-88) analysis and taxonomy of music and media industry commercial pop video practices, a far more diverse body of music video work has emerged both within the commercial sector; as well as more alternative and independent production through to avant-garde, video and installation art practices.

Donnelly recognises ‘pop video and music television are not synonymous and that there is a fringe of pop videos that rarely or never appear on broadcast television’ (Beebe & Middleton, 2007, p.167). The debt music video owes and the influence it draws from avant-garde film and video practices is one that is acknowledged throughout the texts on music video²⁴. Turim (2007, pp.83-110) observing ‘how some of the best work in music video is in dialogue with the history of twentieth century art and current trends in video art and installation’ and suggests that there is a dialogue between music video and the art world across a shared audience.

Many of the most intriguing music videos acknowledge a grand debt to historical avant-garde and progressive (in the usual sense of this term) art movements in all media. This debt is often acknowledged through citation. In other words, the past of the creative arts is not just “appropriated” but also reworked, and often it is clearly marked as intertextual reference, thus inviting viewers to make connections between the art making present and its history...

Like ad making, music video production attracts those we train in our art and film departments and schools, so that odd mixtures of purpose and pretense, and inspiration and calculated lifting abound (ibid, p.89).

Turim cites Cabaret Voltaire as exemplars of such a practice that draws on art – historical references and practices into a contemporary image, sound, performance

²³ Beebe and Middleton (2007, pp. 4-13).

²⁴ Kaplan (1987, pp.33-48), Elwes (2005, pp.137-139), Rees (2007, pp.159-160).

and moving image context noting that ‘the group continued to use visuals for the live performances, and much of their visual imagery was only seen at concerts’²⁵. Rees (2007, pp.159-160) acknowledges the impact Scratch and Scratch artists had on music video production, both in terms of the impact of the style and form as well as some of the makers working subsequently in music video production.

Visual Music and Expanded Cinema

When we say expanded cinema we actually mean expanded consciousness. Expanded cinema does not mean computer films, video phosphors, atomic light, or spherical projections. Expanded cinema isn’t a movie at all: like life it’s a process of becoming, man’s ongoing historical drive to manifest his consciousness outside of his mind, in front of his eyes (Youngblood, 1970, p.41).

Hatfield (2006, p.237) establishes that ‘expanded cinema as a term generally describes synaesthetic cinematic spectacle whereby the notions of conventional filmic language are either extended or interrogated outside the *single*-screen space’ observing that,

A cinematic configuration could involve intermedia, performance, spectacle, video, art and technology in addition to film, and could be located within the ‘black space’ or the ‘white cube’ of the gallery.

... Distinguishing film from video and emphasizing ontological differences was particularly visible in the polemics of the 1970s – though since the late 1960s, and extending the scope of expanded film, it was artists working with *video* and the electronic who were pushing the boundaries of moving-image and cinematic spectacle, technological innovation, interactivity and performance... The then-polarising historical debates of ‘film’ and ‘video’ overlooked the fact that artists were free-flowing individuals experimenting with different kinds of media, and more often than not were working with and expanding both technologies (ibid, p.238-239)²⁶.

VALIE EXPORT notably adds to Hatfield’s acknowledgement of the importance of hybrid and integrated practices, emphasising the neglected aspect of sound, as she notes;

²⁵ Cubitt (1991, p.80) notes that Cabaret Voltaire’s video work generally is ‘an indicator of the transitional phase between pop video and the art sector inhabited by groups like Projects UK and others plying their trade in the independent record scene’, and makes mention of their video work challenging genre conventions (ibid, p.57).

²⁶ See: Rees in Curtis, Rees et al (2011, p.13).

The expanded cinema, which can also be referred to as the liberated cinema, is part of the tradition of liberated sound whose project was initiated at the turn of the [20th] century. Expanded cinema is a collage expanded around time and several spatial and medial layers, which, as a formation in time and space, breaks free from the two-dimensionality of the surface (VALIE EXPORT, 2011, p.290).

A growing literature on audiovisual art and media work, and broader performative and expanded practices, seeks to establish an academic discussion situating the genre historically and presenting theoretical approaches (Brougher et al., 2005; Lund, 2009; Daniels and Naumann, 2010). Cellist Friedemann Dähn surmising that,

Perhaps a new type of artist is emerging that either unites both aspects – i.e. is both musician and visual artist, something like a DJ and a VJ in one, working both sound and visuals; or a collective of sound artists and projection and light artists, of DJs and VJs who develop a common dialogue as their means of expression. With such ensembles, visual music can be created in each individual context and a unique audio-visual language can be developed, just as each musician or band develops its own sound (Dähn, 2005, p.153).

Birtwistle's (2010, p.272) acknowledgement of the 'radical departure' Scratch and 'the emergence of an affective or sensory turn' represented to critical and theoretical frameworks of the time is only now coming to be addressed in emerging contexts to which my practice can be seen to contribute and bring new knowledge to. The development of live performative projection potentials, through the convergence of media platforms in the digital technologies emergent in the 1990s and beyond is mapped by Naumann, observing that;

The biased perspective of academic disciplines is demonstrated in an exemplary way by the manner in which the auditory is separated from the visual. The "deafness" of the disciplines that engage with images, and the "blindness" of the disciplines that engage with music and sound are of seminal relevance to the central concern of this volume (Daniel & Naumann, 2010a, p.8).²⁷

Resonating with Rees' admissions regarding the 'neglected aspect of film and video art – its relation to sound and visual music' (Rees, 2011b, p.142) and his acknowledgement that 'expanded cinema and its narrative dimension had been

²⁷ <http://www.see-this-sound.at/en/> in conjunction with Lentos Art Museum, Linz; Ludwig Boltzmann Institute of Media Arts and the Academy of Arts, Leipzig. Exhibition, website and texts acting as a 'resource for the history and theory of art forms that combine sound and image' (Daniels and Naumann, 2010a, rear sleeve notes)

historically neglected (including by me) in favour of single screen and abstract/formalist experiment' (Curtis, Rees et al., 2011, p.20).

Duncan Reekie, in his history of underground cinema, levels criticism at Rees for his historicizing predominantly of work he had executive roles in funding and pointing out Rees' historicizing could be seen as a subjective account of a participant in a closed system of reciprocal justification (Reekie, 2008, p.8)²⁸.

Reekie identifies an underground cinema that is 'a distinct and continuous cultural movement in the history of cinema... which has sought to liberate and develop a revolutionary popular cinema' (ibid, p.ix). In a polemical stance arguing that some underground and independent practices have been overlooked in the histories written by this closed system of curator/historians. Charting underground and independent practices rooted in notions of the Carnavalesque, Early Cinema of Attractions, Pop/Art conflicts and amateur cine-cultures, Reekie observes that in the 1960s and 70s,

Underground cinema operated as an integrated component of the emerging counterculture. Whilst European avant-garde film had been secluded in the institution of art, the Underground functioned as a new convivial, contingent and radical popular cinema in which audio/visual experiment was an integrated element of a broader subversion of bourgeois authority, a subversion which also celebrated psychedelic drug use, utopian radicalism, ecstatic mysticism and other forms of altered perception. Underground Cinema developed from the beat bohemia of the counter-culture cinema of attractions comparable to the bohemian cabaret, the early music hall and fairground booth cinema and the penny gaffs. The venues for the Underground were illegitimate: late night screenings in rundown movie houses, lofts, psychedelic clubs, porn cinemas, bookshops, warehouse parties and rock gigs (ibid, p.142).

²⁸ In a tone very reminiscent of Reekie, a somewhat anonymised 'Bill Brown' posted a satirical spoof conference call on the Frameworks experimental film maker's online bulletin board in May 2007 at the time of publication of Curtis's *A History of Artist's Film and Video in Britain* claiming that;

Key speakers will examine how following the setting up of the London Film makers Co-op and London Video Arts, the funding, making and distribution of avant-garde films and videos in the UK was effectively controlled for a generation by a small London based group of men. How this same group dominated experimental film & video in the UK for the next 40 years both by denying funding and access to anyone outside the group (through overt and covert censorship) but also through controlling non-mainstream film education at institutions such as the Royal College. The conference will also examine how written debate and discourse on experimental film & video in publications such as *Undercut* was restricted to the same small group and finally how this group as it nears retirement now seeks to enshrine its position for posterity by the publication of numerous histories of experimental film & video (<http://www.hi-beam.net/fw/fw35/0105.html> [accessed 10/05/07]).

Proffering a history of diverse underground and alternative cinematic practices from early cinema through to his own engagement with the Exploding Cinema and 'The New London Underground Cinema' of 1991-2006.

Given his overt criticisms of the histories of Rees and Curtis, it is ironic that Reekie's address of practices since the 1970s passes very swiftly over the 1980s with little acknowledgement of the post punk and industrial music audio-visual practices, or any practices outside of London²⁹. Reekie locates the activists and filmmakers of 'the new Underground' as 'part of London bohemian subculture' and the 'London rave culture'. His perspective as London-centric as Curtis who acknowledges that London has proved 'an irresistible magnet, with which artists in the regions have had at very least to negotiate a relationship' (Curtis, 2007, p.2) and citing that at least two thirds of the British based moving image artists listed in the LUX (artists film and video organization) online catalogue live in London, with the proportion of commercial gallery represented artists even higher.

O'Pray (2011) maps developments of expanded cinematic practices into the 1980s, but again with a particularly London-centric skew. The Leicester International Super-8 Festival does get a mention as he addresses the uptake and significance of Super-8 film practices at this time. Weibel (2003), James (2010) and Daniels & Naumann (2010a and b) all track developments in expanded practices through the 1990s and beyond, particularly as digital technologies impact on screening, projection and display potentialities. In charting my own expanded cinematic practices in Chapter 2, I hope that significant new knowledge is brought to light on extra-capital practices emerging in the 1980s, informed and influenced by the underground that Reekie identifies and being a significant precursor to the digital practices arising in the 1990s. The opportunity for reflection on my practice afforded by the academic contexts in which *Electroacoustic Movies* has been produced and presented, has brought into focus the key themes of affect and sensation, sound-image relations and notions of visual music and 'audiovisualities', as central to the body of work drawn together here from across three decades. I intend in the following chapter to map the emergence

²⁹ Other than a fleeting mention of Visionary Communications (formerly Jettisoundz) and Factory/Ikon independent video distributors as contributing to the context for 'the return of the London Underground' (Reekie, 2008, p.192).

and development of the practice and applied working methodologies; and how these specifically engage with, draw upon and inform both the key themes central to the work, and the attendant historical, cultural and political contexts.

CHAPTER TWO - Praxis

Praxis is the idea that you do something because you want to do it, and after you've done it, you find out all the reasons *why* you did it. (Tony Wilson, founder Factory Records, *New Order Play at Home*, 1984, Channel 4 Television).

‘View From Hear’ to The Fridge and beyond...

The route by which my video work and ideas came to the attention of Andy Lipman for his City Limits article of October 1984, and subsequent programming of work in the ICA and Film and Video Umbrella programmes of Scratch Video, was one rooted in and influenced by the music culture ushered in by punk and the vibrant post punk culture which followed. As a 16 year-old growing up in the suburbs of Nottingham, closer to Reynold's 'bleak heartland of post-punk' of Manchester and Sheffield than London, I was drawn into the 'pandemic of samizdat culture' (Reynolds, 2005, p. xvi) around 1979 by two school friends, Matthew Collin and Jonathan Tait; attending gigs locally and nationally and putting together their own fanzine *Death or Glory* of record and gig reviews, interviews, photos, local gossip and politics. Over the next couple of years I would join them in the fanzine production as *Death or Glory* mutated into *Y*³⁰. Establishing a network of contacts we moved into promoting concerts. Inspired by the punk ethos that you didn't need to be a musician to start a band, and particularly by the D.I.Y. situationist informed ethos of Factory Records, Cabaret Voltaire and the various artists gathering around Industrial Records and Throbbing Gristle in London, we formed our own band in 1981, initially named Tiab Guls and later Metamorphosis³¹.

³⁰ Still a photocopied A4 fanzine, but one with a greater emphasis on exploring the themes and interests that the post punk bands were advocating and getting involved myself particularly with the graphics and design. Sometimes experimenting with its form, producing issues of just a few photocopied A4 pages, which no longer featured record and gig reviews, but collages and snippets of information, and specialist topics.

³¹ Sharing roles within the band we developed a percussive based music that combined tape-recorded sound and tape loops, guitar, bass and other instruments, playing concerts predominantly in and around Nottingham, Derby and Leicester, supporting some of the bands we were promoting and with whom we had connections including Section 25, Crispy Ambulance and 23 Skidoo. Metamorphosis would release one cassette on Leeds based Flowmotion Records, *Conception* 1982, contribute tracks to a number of compilation cassettes and release one vinyl LP *Great Babel Gives Birth* on Third Mind Records in 1983.

We took it upon ourselves to try and create the local scene we wanted, hiring small venues to host concerts, bringing bands from Manchester's Factory Records to Nottingham, sharing the stage and the bill ourselves, sometimes with TV monitors. The multimedia element of the emergent industrial music subgenre became of particular personal interest. Concert posters, cassette sleeves and fanzine/magazine production called for design content, and live performances called for slide and film shows. At the time of founding Doublevision, Paul Smith was based in Nottingham, and curated screenings of the Factory videos at the Midland Group Arts Centre in the Hockley area of the city, as well as supporting us in screening the Cabaret Voltaire video as part of a night of video and multimedia performance at the Ad Lib Club in Nottingham in November 1982, following a similar evening of live music by Factory Record's Section 25, Tiab Guls and video screenings of the Factory 'Video Circus' we had put on earlier in January that same year³².



Fig. 2.1. Metamorphosis/Tiab Guls concert posters, 1982.

In June 1982, Metamorphosis supported 23 Skidoo in concerts at Derby Blue Note Club and Leicester University, once again sharing a multimedia bill, as 23 Skidoo

³² This would be the beginning of an ongoing partnership for me, working with Paul Smith to facilitate audio visual performances of various bands he was working with throughout the 1980s, that would later see me producing and screening two and half hours of film and video material to accompany the live concerts of Cabaret Voltaire in 1989-91.

toured with Richard Heslop whose amalgam of Super 8 and slide projections was an integral element of their live shows at this time³³.

In 1982 I produced the first of two A5 photocopied magazines with printed card covers under the title *391* intended to be an alternative ‘to the run of the mill bands, records, gigs type fanzine’. Taking its name from Francis Picabia’s original Dadaist magazine ‘*391* was a literary magazine against everyone and everything’ (source unknown)³⁴.

Both *391* and *Metamorphosis* would be listed in Dave Henderson’s ‘Wild Planet’ [Appendix 1] encyclopaedic overview of the burgeoning industrial music scene; twelve half-page spreads run over three weeks as a ‘special cut-out-and-keep supplement’ in *Sounds*, weekly national UK music newspaper, during May 1983. Henderson would write ‘Metamorphosis are one of the most exciting new groups to emerge for a long time’ as he took ‘a journey around the world and unearths all manner of difficult music’. Henderson’s introduction would define this network as:

Underground, free-form, experimental, avant-garde, industrial, call it what you will, but there’s a blossoming sub-structure of groups around the world who are attempting to produce music that is ultimately different. They are not tied

³³ Doublevision later releasing Heslop’s video works for 23 Skidoo in 1984, Heslop going on to work as Derek Jarman’s cinematographer on a number of Jarman’s later projects, as well as becoming a music video and film director in his own right.

Around 1983 I bought my own first Super 8 camera and projector, second hand from the back page ads in the Nottingham Evening Post for £20, starting to shoot a few rolls of Super 8 as well as experimenting with an old clockwork 16mm Kodak camera that had belonged to my grandfather. With a home rented VHS recorder, and the collaboration of a friend, Mike Noon, who worked in video rental store, and my cousin, Andrew Cope, working in a TV and video store, we were able to create crudely ‘crash edited’ tapes of off air footage and film clips to screen at our own gigs. Played back on old TV monitors from the rented VHS machine. We also copied images onto slide film and began to amass a collection of slides for projection at live performances. Our own multimedia practice was developing influenced by the artists and networks we were immersed in.

³⁴ The first ten page *391* magazine would feature quotations from Tristan Tzara, Albert Camus, Genesis P-Orridge’s sleeve notes to ClockDVA’s album ‘Thirst’, and a quote from the nineteenth century Tibetan Lama Mipham, lifted from a poster accompanying Section 25’s *Always Now* album for Factory Records; as well as collages of images and original writing and polemics. Copies would be sold at gigs and via mail order for the princely sum of 20p, with a print run of at least a couple of hundred if memory serves. A second edition would follow in 1983, this time with invited contributions from musicians and artists I admired or felt an affinity with, David Tibet, then working with Psychic TV and subsequently as Current 93 contributed text and images, as did Fritz Catlin from 23 Skidoo. A contribution from Paul Stebbings of T.N.T Theatre Company and an essay by me on Tristan Tzara formed the bulk of the content.

together as any kind of neat package but merely as a network of friends who are in sporadic contact with each other.

It was from this milieu that *391* would be developed from a magazine into a solo multimedia project. Just as Mark Perry's *Sniffing Glue* fanzine had famously posted the image of three chords for a guitar and demanded 'now go out and form a band', 'Super 8 became to film what the famous three chords of punk were to music' (Schmitz, 2005). Facilitating an affordable and accessible form of filmmaking on a low budget, as home video technology was beginning to impact on the amateur home moviemaking market. Super 8 became the first moving image format I could access, and over the next year or so a hybrid practice would emerge. Shooting Super 8 film³⁵, collecting old newsreels and other Super 8 footage, 35mm slides, working with audio cassette recording technologies (and video as access to the more expensive video technologies also became available); a body of material that could be used in live visual performance was coming together which would also form the basis for a planned long form video.

In 1982 I released an audio-cassette *Soundtracts*³⁶, incorporated in *391 Live Communiqué* a slide and tape performance. My first solo performance of live multimedia work presented at the Ad Lib Club in Nottingham in December 1982³⁷. A small photocopied A6 booklet accompanying *Soundtracts* beginning to crystallise my thinking into a vision for work to come, where the text explores notions of sensory overload, oppositional media practices, confrontation and significantly with regard to Scratch video which had yet to emerge – notions of breaking down, juxtaposing and re-presenting off air footage – 'employ all the weapons from their propaganda factory and turn them back on themselves... become the controller yourself.'

³⁵ In-camera, fast-cut Super 8 films of contemporary life, fairground rides, industrial wastelands, off-air footage filmed from the TV screen, and film loops including footage shot of Brion Gysin's stroboscopic flicker device, *The Dream Machine*. Shot whilst on display in the Butlers Wharf B2 Wapping Gallery as part of the Final Academy supplementary exhibition in October 1983, where I gave a copy of *391* magazine personally to William Burroughs.

³⁶ Crude solo sound and music experiments with tape loops, a drum machine and a multi-track cassette recorder, available via mail order, publicized via fanzine and mail correspondence networks.

³⁷ '*391 presents: An evening of music and images*' also featured music and film from local group 38th Parallel and ambient music group O Yuki Conjugate.

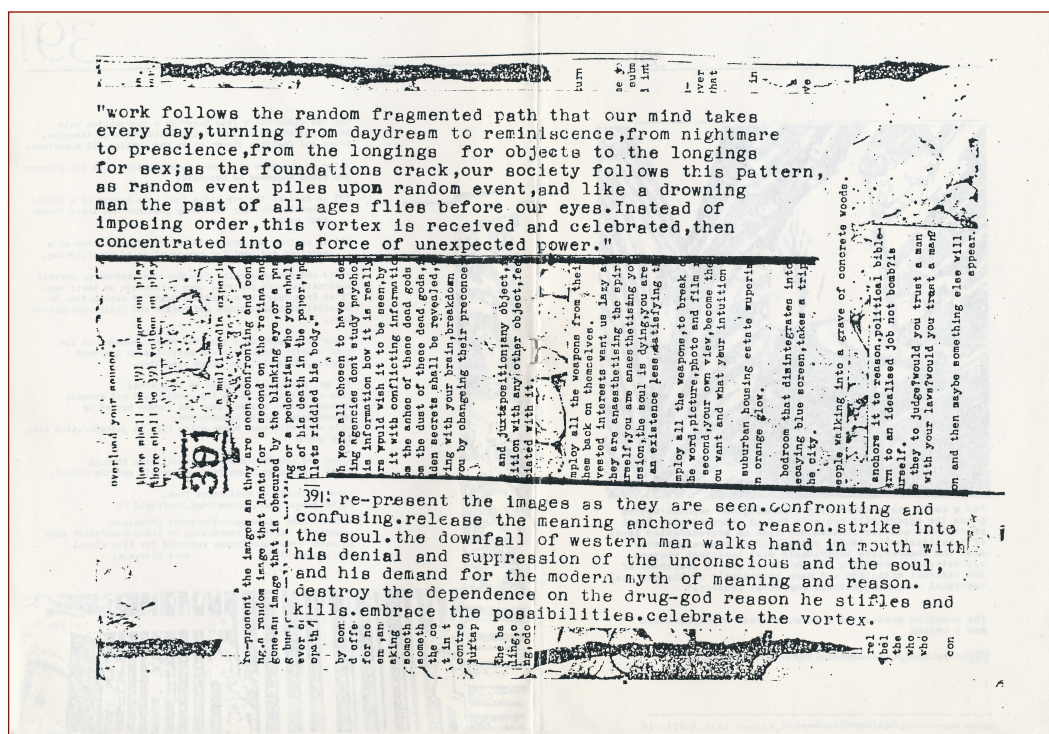


Fig. 2.2. 391 *View From Hear* booklet page.

Gt2 (*Good Time/ 2*, 1983) was my first music video work. Crude Super 8 film shot in Nottingham, Sheffield and London cut together and transferred to video by filming the projected image with a video camera, and then combined with a soundtrack produced in collaboration with Paul Watson of Nottingham based group 38th Parallel³⁸. A method of working counter to the methodology of pop promo production was deliberately fostered, whereby the soundtrack would be created after the visual. Moving to Sheffield in September 1983 and widening access to video production facilities at Psalter Lane Art College would facilitate the realization of the planned long form video project³⁹.

³⁸ Thunderous synths and a distorted throbbing bass overlaid with my own rather nasal rendition of Dada artist and poet Tristan Tzara's poem *Good Time 2*. The soundtrack would later be released on the vinyl compilation LP *Born Out Of Dreams*, Frux Productions, 1984. Brescia: Italy.

³⁹ Sheffield City Polytechnic had invested significantly in the early 1980s in video production technology. Whilst crude by current standards this technology facilitated as George Barber noted, a far more accurate editing practice than had previously been possible, and cameras were becoming more portable (though still not an inconsiderable weight and bulk). Three two machine Sony U-Matic ¾ inch video tape format edit suites, a multi camera TV Studio with vision mixing desk and recording facilities and both Umatic and Betamax video cameras with 'portapak' portable (slung from a shoulder) video field recorders would greet my arrival as a 'fresher' in September 1983, and be my first real access to video shooting, recording and editing technologies.

Between autumn 1983 and spring 1984 the sixty-minute 391 video project *View From Hear* came together, comprising of five pieces and split into two parts; the first part consisting of two longer works – *View From Hear* and *Gold in the Bowels*, and the second part of three shorter works - *Good Time/ 2*, *Faces of Death* and *Traditional Bowel Movement*. *View From Hear* and *Gold in the Bowels* came together through a performative multi-projection process, whereby super 8 film and 35 mm slide projectors were lined up for projection onto a single screen and recorded using a lo-band U-matic video camera⁴⁰.



Fig. 2.3. 391 magazines, *Soundtracts* cassette and *View From Hear* video.

Distribution was very much a cottage industry, with duplication facilitated by Paul Smith and Doublevision's video tape duplication facilities in Nottingham. Filling a

⁴⁰ By switching different projectors on and off at different times, a multi layered work was created, mixing live a variety of pre-planned and arranged sources of still and moving imagery, including pre-prepared film loops on some projectors. *Traditional Bowel Movement* also featured a production technique of shooting by means of the Umatic video camera, a Super 8 found footage film loop from an old Movietone News reel from the early 1970s featuring a clip of a young woman throwing paint over the British Prime Minister Ted Heath. The film loop was run live through two separate film projectors overlaid onto the same screen, resulting in two layers of the same image out of sync with each other repeating the moment Heath is hit by paint. Four works were created with the specific intention of constructing their soundtracks a posteriori to the visual recording and edit. The video recordings of the projected image montages were taken into Psalter Lane's video edit suites and final versions cut together, that could then be copied off onto VHS tape. Working with Paul Watson in very much a bedroom recording studio set up; tape loops, synthesisers, bass, drum machines and percussion were built up on a simple multitrack recording facility whilst playing back the VHS tape.

rucksack with copies of the video and visiting local speciality record stores in Sheffield willing to hold copies, hitch hiking to London to independent record label Rough Trade's warehouse in King's Cross who would take twenty copies for distribution through their own shop in Notting Hill, and national distribution via the Cartel of independent record shops⁴¹. The video was also sold direct via mail order. An initial review by Dave Henderson in *Sounds* in July 1984 would help promote the work, followed up in the *New Musical Express* in April 1985 by Dessa Fox in her overview of the small number of independently released videos emerging [Appendix 5].

Copies were also held in film and video collections at the Midland Group Arts Centre in Nottingham, the Institute of Contemporary Arts videotheque in London, 235 Video in Cologne and the London Film Makers Co-operative. It was here that I first came across information regarding Bruno de Florence's screenings at The Fridge. During the summer of 1984 I would screen *View From Hear* in de Florence's Video Lounge, meeting Andy Lipman during these visits and supplying him with copies of the tape and supporting material. A booklet accompanying the video, intended to develop themes of confrontational, fast cut, multi layered and confusing imagery as an oppositional strategy and reaction to the confusion of imagery in a media saturated environment; 'Re-present the images as they are seen. Confronting and confusing. Release the meaning anchored to reason. The creative process is a personal tool of exploration and a weapon' [Illustration 5; Appendix 4]. Lipman would pick up on these ideas in his City Limits article,

... we're on remote control search for meaning amongst the image debris of an information overdosed world. Tanks at portside, radar scanners, smoke and rubble vie with fish fingers and toothpaste ads for our fleeting attention. The pulse of the Ghost in the Machine.

Such preoccupations inform Nick Cope's 391 scratch⁴², 'The View From Hear' [sic] clearly signalling that we should learn to 'listen' to television, like

⁴¹ The copies held by Rough Trade slowly sold over the next year or so, as the author dropped by the Collier Street warehouse whenever in London to collect a steady trickle of cash for each handful of copies sold, marketed at £11.50 through Rough Trade and £10 via mail order.

⁴² Its interesting to note here how Lipman refers to *View From Hear* as Scratch, given that it would be the follow up piece *Amen: Survive the Coming Hard Times* which would adhere far more to the conventions and definitions of Scratch as a video edit driven genre re-mixing and cutting off air footage. *View From Hear*, drew on Super 8 and 35mm slide material, more so than off air tv footage. Although this did include footage of the Falklands conflict shot on Super 8 from a TV monitor, and archival Super 8 newsreel footage worked into the projected montage mix, of original super 8 footage

music, rather than watching and analysing for meaning like the way we read books. Western culture prioritises sight over hearing, scientific rationality over intuition and feeling. Conventional television reinforces such myopic awareness, and information is packaged into easily digestible stories, whether it's the news or a soap. The problem is that the bits don't add up to a whole. To understanding (Lipman, 1984). [Appendix 2]

An engagement with exploring the parameters and potentials of sound-image relations was at the heart of *View From Hear* evidenced in the very title of the work. Andy Lipman picking up on the supporting statement that 'we should "listen" to television, like music, rather than analyzing for meaning', echoing Norman McClaren's definition of synaesthesia where 'the eye hears and the ear sees' (Birtwistle, 2010, p.179). Working methods of combining in a hybrid practice Super 8 film, slides, sound and video, sometimes looped, montaged and multilayered in compositional and organizational methodologies drawing from musical montage and recording practices evidenced in the experimental electronic music of Cabaret Voltaire and Throbbing Gristle, and in the film work of Derek Jarman's layered Super 8 work *In the Shadow of the Sun* and Malcolm Le Grice's looping footage in *Berlin Horse*, as well as earlier precedents for fast cutting and montaged explorations of film form and urban life in Dziga Vertov's *Man with a Movie Camera*. The abstracted, montaged visuals combined with the instrumental industrial/ambient soundtracks to communicate as much through sensation and affect, as through representation and any overt narrative themes. The work was intended to unfold through flow and flux of the visuals and music, synergies of visual and aural rhythms and interactions, and fusion of sound and image.

Political contexts of the work arise from the post-punk milieu that the work had grown out of, Reynolds' (2005, xviii) 'ransacking of twentieth-century art and literature' meeting a bohemian non-conformism and dissident, alternative aesthetics and infrastructures to the right-leaning UK and US mainstream; influenced by Situationist

shot at fairgrounds, firework displays, various urban cityscapes and the Remembrance Sunday parade in Sheffield City centre in November 1983. These materials provided not only the raw material for *View From Hear*, but also the raw material for the live performance/expanded cinema work. Super 8 and 35mm slide projectors provided a far more accessible and affordable alternative to video projection, so the accumulation of film material for use in live performance contexts was far more versatile than off air video recordings. At the time video projectors were heavy, cumbersome, technically demanding to set up and extremely expensive to buy or hire (around £2000 to buy, and often several hundred pounds a day to hire). I collected a number of Super 8 film projectors for live work.

oppositional politics and critique of ‘the society of the spectacle’, Dadaist confrontational and agitational artistic practices filtered through industrial music perspectives⁴³. The work sought to deliberately subvert the coherence of broadcast TV, and rational, coherent narrative structures [see 391 pamphlets; Illustration 5, and Appendix 4] through both re-contextualising off air footage, and in constructing dreamlike, surreal, unfolding, visual flows akin to Rogers’ analysis of Viola’s video works, ‘a move from broadcast coherence into a subconscious fiction devoid of narrative logic and realist parameters, a nightmare world that is paradoxically more real than our current, superficial simulacrum’ (Rogers, 2010, p.190). Elwes’ analysis of this fast cutting, incoherent style is particularly resonant,

On another level, rapid editing could represent the descent into incoherence, the senselessness that Baudrillard sees as the only defence against the invasion of the social machine of culture*. Either way, the emphasis on the edit had a compensatory visual appeal. The frenetic cutting created semi-abstract and painterly patterns that once again tuned into the hallucinogenic experimentation that was still part of youth culture in the early 1980s. The principal aim of new narrative video remained the deconstruction of televisual signifying practices and the reconstitution of the artist’s subjectivity, albeit as a shifting pattern of self-reflexive fragments.

[* Baudrillard, in common with Irigaray, Bataille and other cultural theorists, believed that it is in the marginal areas of madness, carnival, ecstasy and pain that the individual can exist and operate outside the confines of culture and society.] (Elwes, 2005, p.91).

William Burroughs’ (1974, 1982) notion of the ‘Cut Up’, championed by Throbbing Gristle and Cabaret Voltaire, developed from Tristan Tzara and the Dadaists’ earlier ideas were also a significant influence (so too the later Surrealist explorations of montage, collage and chance). The photocopied booklet accompanying both the 391 *Soundtracts* cassette and *View From Hear* quoting Burroughs (1964, p.85), ‘the basic law of association and juxtaposition; any object, feeling, odour, image in juxtaposition with any other object, feeling, odour, image will be associated with it’, and in my own words ‘breakdown the control the image has over you by changing their preconceived juxtaposition with yours’ [Illustration 5]. Birtwistle recognizes the creative and generative stance being engaged here with regards to later Scratch work,

⁴³ See: Debord (1983), Vaneigem (1979, 1983), Gray (1974) and Plant (1992). Marcus (1989) tracing the ‘secret history’ of oppositional demands woven through twentieth century avant-garde art, politics and culture. Vale (1982, 1983) and Dwyer (2000) collating themes and ideas at the heart of ‘industrial culture’.

While scratch did rework film and video footage in order to engage in social and political critique, adopting an oppositional political stance that could be understood within existing political discourse, its capacity to negate and attack was much less significant than its capacity to create and generate. While not necessarily recognized by critics of the time, the productive nature of scratch was certainly understood by its practitioners (Birtwistle, 2010, p. 262)

In my own words once again, ‘employ all the weapons, to break out. Sound, image and vision - the word, picture, photo and film re-presenting a new view every second, your own view, become the controller yourself – do what you want and what your intuition tells you’ [Illustration 5].

Many of these themes would continue to inform both my more overtly politically oppositional Scratch oriented work to follow, and the less overtly political explorations of sound and image fusions through the 1990s and into the following decade.

Multimedia performances would offer an opportunity to bring these ideas into play in live expanded cinematic contexts, using multi-projection and sound system playback to create immersive environments that would engage the audience in a ‘sensorium’. As Birtwistle (2010, p.265) recognizes, ‘the club experience itself can be thought of as a form of sensory blending, a fusion of sound and image and bodily movement’, where forms of transsensoriality aspire in ‘synaesthetic articulation of sound and image.’ Reynolds’ (2005, p.224) notion of an ‘authentic psychedelia’ in the ‘impulse to blow minds through multimedia sensory overload’ in the industrial music live show contexts being pertinent here, echoing Elwes’s observation above of ‘the hallucinogenic experimentation that was still part of youth culture in the early 1980s’. These themes come back into play in a revised context with my later work with Cabaret Voltaire in 1989/90 and the acid house/rave culture environments that work was presented in, as well as in the live presentation contexts of the *Electroacoustic Movies* work.



Fig. 2.4. 391 live visual performance, Leeds 1984.

391 live events continued in 1983/84, collaborating with Andrew Hulme of ambient group O Yuki Conjugate and Leeds based group Cassandra Complex⁴⁴; with Martin King in a live performance of a multi- tape loop piece *Hypertension in Death City* at Lanchester Polytechnic's media arts festival in Coventry; and *Crimes Against Christmas* at Psalter Lane in December 1984. A further collaboration with Martin King and Simon Munday, working with analogue synthesisers and early sampling and sequencing technologies would result in a sound piece which became the basis for the follow up video to *View From Hear*, looping off air sound bytes with sampled and sequenced drum machine rhythms and tape loops.

Coming into contact with other Scratch video work through screening *View From Hear* at the Fridge, and having access to U-Matic video edit suite technologies at Psalter Lane, the work that followed would exploit these technologies far more and be

⁴⁴ Owning their own recording equipment, *Cassandra Complex* put on their own gigs and events in Leeds. I was invited to participate and contribute to a number of shows, providing projected visuals for live band performances, as well as working with Andrew Hulme on pre-recorded soundtracks for immersive live projected 391 shows. Some of this material would be released on compilation audio cassettes by Cassandra Complex on their own label; and on the Leeds based Final Image label's Beyond Entertainment audio and video compilations. Tagging their events as *Complex Events*, 391 would support Cassandra Complex in their second event at Le Phonographique club, an underground nightclub venue in Leeds city centre, in January 1984, having provided film projections at the first event the previous December, and headline their fourth event at Leeds' Termite Club in March. The Phonographique venue lent itself particularly well to the 391 aim of creating immersive audiovisual environments, being a windowless underground circular venue, in which four film projectors, 35 mm slide projectors and strobe lighting were placed around the venue, surrounding the audience, with a pre-recorded soundtrack being played back through the PA system, and the author moving amongst the audience clad in black balaclava and wielding a megaphone (Fig. 2.4).

influenced by the Scratch methodologies of re-working off-air footage, as well as deconstructive and re-contextualising practices in industrial music contexts.

Amen: Survive the Coming Hard Times (1984)⁴⁵ solely reworks off-air video footage, deliberately unsubtle and affective in its edit content and style. Panning shots and movements in frame complimenting the sweeping drones in the music, flashing lights in the night and pointing fingers and hands matching rhythmic drum clashes. Ronald Reagan had come to power in the US on the back of a growing tide of right wing Christian fundamentalism, and with Margaret Thatcher's British Government supporting the presence of US Nuclear weapons on British soil, the 1980s were dominated politically by a nuclear apocalyptic air in tandem with an authoritarian tone and austere economic management. *Amen: Survive the Coming Hard Times* was made as a reaction to and questioning of some of these pervading attitudes. Growing confidence, skills and access to video editing technology, and higher production values in the soundtrack composition, made *Amen...* technically a significant step forward on the earlier work on *View From Hear*. *Amen...* utilised emerging sound sampling and sequencing technologies in the construction of its soundtrack combining these with similarly sampled off-air footage, bringing together sampled sound and picture in the opening sequences of the 'survive the coming hard times' sound bite refrain.

This work was selected by Andy Lipman to show in the first gallery screening of Scratch videos at the Institute of Contemporary Arts in London in December 1984.

The work was also selected by Mark Wilcox and Michael O'Pray for the Arts Council

⁴⁵ Taking its title from a video clip recorded from a news broadcast about right-wing US Christian fundamentalist survivalists, who had taken up residence as a quasi-military community in the Ozark mountains and saw it as their mission to 'train for the end of the world' and to 'survive the coming hard times'. The work not only sampled the sound but also the video. Footage also included NASA scientists at the control panels of the Apollo 11 Moon shot, the 1968 Czechoslovakian uprising and Russian troops and tanks entering Prague, miners scrabbling for coal on slag heaps in the 1930s, and sailors battling to control tallship sails in a storm. A subtitled clip reads 'whose evil hand is controlling them' intercut with the NASA footage, intended to convey images of anonymous controlling male figures pressing buttons and viewing computer screens. The second half of the piece includes another subtitled clip reading 'We've been treated like dirt for too long now' whilst more oppositional images of resistance to the Russian military presence in Prague is seen. The piece ends with the famous soundbite of Ronald Reagan joking off-air during a sound test '[today I have passed legislation that will outlaw Russia forever] We begin bombing in 5 minutes', over a static shot of a world war one military cemetery.

funded, Film and Video Umbrella Umbrella *Subverting Television* touring programme of work, screened in the UK and Europe in 1985 [Appendix 3]. The work became an exemplar of the overtly political, agit-prop style of Scratch (Meigh-Andrews, 2006, p.176), Elwes (2005, p.111) recognizing that such ‘clear political positioning representing collective opposition to state policies’ became one of Scratch’s long lasting legacies. Going on to acknowledge the radical credentials of scratch in breaking ‘the monopoly of broadcasting by commandeering its output’ (ibid, p.116) whilst forging new models of interactive cultural democracy and calling into question ‘the elevated status of artworks and the elitist position of the artist’ in making unlimited editions of work available through tape duplication (ibid).

As scratching and sampling technologies were enhancing recording studio technology and practices, feeding a burgeoning ‘remix’ culture; video tape offered the same prospects for revisiting and reworking not only off-air material, but self-generated content too. I was drawn to explore how else I could work with the video material I was producing. I would continue to develop a hybrid practice, shooting super 8 film, and working with film projections in conjunction with video recording and editing, producing three further pieces of work in 1985; *Crisis of the Spirit*, *Firestorm* and *Health and Efficiency*⁴⁶. Exploring through these formats and methodologies the motivating themes outlined above.

⁴⁶ *Amen...* was reworked with footage generated through the construction of flicker film loops of alternating red, green and blue frames which were then projected onto water. With a video camera zoomed into and focused on the surface of a bowl of water, hand movements generated coloured dancing flashes of light on random ripples, flickering as single frames of colour from the films reflected on the agitated water. This would form the basis of the purely abstract *Crisis of the Spirit*, with looped sound bites, multi layered and slowed down and manipulated to create the soundtrack, repeating the phrase ‘a crisis of the spirit is difficult to show on television’. This footage in turn would be re-worked through playback in the Psalter Lane TV Studio and mixed with a camera feed shooting *Amen...* as it was played back on a TV Monitor. The subsequent material then slowed down and edited by means of a Time Based Corrector to form the basis of *Firestorm*. These three pieces all exploring apocalyptic tones and moods through differing formal explorations of the medium; abstract, semi abstract montage and overtly imagistic scratch video. Whilst all three pieces had original soundtracks, a further reworking of the *Firestorm* footage, cut together with an opening sequence of super 8 shot at a derelict power station in Nottingham, to a track by London based experimental post punk musicians This Heat would produce *Health and Efficiency*; where the opening and closing musical motifs accompanied by the Super 8 footage proffer a more positive and hopeful mood to the dark apocalyptic vision of *Firestorm*, as its visuals are embedded to the long heavy rhythms that sit at the heart of This Heat’s musical track.

A second overt Scratch video produced in 1985, *Suffer Bomb Disease*, evoked in no uncertain terms a deeply apocalyptic nuclear vision, cutting off-air footage of a decimated Germany at the end of World War Two with nuclear test explosions and nuclear bomb blast damage footage. This Heat's haunting and atmospheric soundtrack evoking a desolate tone. In significant musical contrast to much of the other Scratch videos of the day, a fact not missed by Adam Lockhart in selecting this work for the retrospective Scratch Video screening at Dundee Contemporary Arts, which he curated in 2008⁴⁷.

A third Scratch piece was made as a direct personal response to the US bombing of Libya in April 1986, *Friendly Fires*. Once again this piece was intended be unsubtle and affecting, with screeching guitars and driving bass cut with the movement of planes through the frame effecting a visual dynamic, counterpoised by longer held static shots of children, and knowingly cynical shots of Reagan and Thatcher smiling and waving. This was deliberate, unapologetic, propagandist, oppositional, anti-militaristic, polemical and heart-felt film making. *Friendly Fires*⁴⁸ would complete a trilogy of Scratch pieces, which form a triptych, intended to be screened back-to-back, starting with *Amen...* followed by *Friendly Fires* and ending with *Suffer Bomb Disease*.

Whilst all three of these pieces are constructed solely from off-air, overtly representational footage, the pictures are deliberately cut to their soundtracks in such a way that the movement of image through and within frame, the juxtaposition of shots and rhythm of cuts, would interact with the soundtrack in a visual flow. With the mood and tone of the music informing, complementing and counterpoising the mood, content and flow of the visuals and vice versa. Through this fusing of sound and

⁴⁷ Lockhart noting to the author in conversation at the screening of this programme as an installation in Glasgow in 2009 that it was this distinctive difference of tone and mood of *Suffer Bomb Disease* to the rest of the pieces in the programme, that led him to choose it over other Scratch works by the author for these shows.

⁴⁸ *Friendly Fires* cuts together the launch procedure of US cruise missiles and a voiceover soundbite of film director Lyndsay Anderson from a Channel 4 documentary, followed by Factory Records' Section 25 track *Friendly Fires*. With off-air footage of military bombers from different campaigns including Vietnam, and footage of the US jets which flew from British airbases to bomb Libya intercut with the harrowing and famous footage of Vietnamese girl Kim Phuc and other children suffering the effects of napalm burns, as the lyrics intone 'flying so high, flying so high, you can't see them, you can't hear them, they're on their way over to you... and the little children have nowhere to run, they don't even know what's going on.'

image, deconstructions of the off-air footage and original broadcast messages are re-contextualised into overtly oppositional politically driven counter messages to the original broadcast contexts of the footage. The picture and sound combinations becoming distinct new works in their own right, with their own message, mood and dynamic to the original constituent audio and visual sources.

With *Amen...* being billed in the Scratch screenings at the ICA and the Deconstruction FVU programme as Nick Cope/391 in 1984, and *Friendly Fires* put together whilst I was concentrating much more on work as a core member of performance art group Fabricata Illuminata in 1985/6, this trilogy of Scratch videos map the transition of a moving image practice from its DIY rooted days arising from the Samizdat punk and post punk culture, establishing a hybrid moving image practice exploring film and video practices; often in a performative and expanded cinema context, informed by and participant in the network of influences and connections that the independent post punk culture fostered; developed and supported by an engagement with the technological and academic environment of Sheffield City Polytechnic's Psalter Lane Communication Arts department and the wider music and moving image culture and network prevalent in Sheffield at the time. By mid 1985, as the attention given to Scratch was waning, my own networks and pre-occupations were very much rooted in the vibrant Sheffield scenes, and I was collaborating with other music groups – working with Hula and In The Nursery assisting in projected live visuals during concerts in the UK and Europe, sharing a rehearsal/workshop space with The Anti Group, in addition to creating multimedia performances with Fabricata Illuminata. The latter would see a return to the ICA, being selected for the Best Of Live Art 1985 showcase at the London venue in April 1986, following performances in Nottingham, Sheffield, London, Brighton and Amsterdam. The video content of these performances drew on Scratch methodologies, re-editing off air footage and projecting this material as one element of a range of combined media – live and pre-recorded music; film, video and slide projections. Being based in Sheffield during the year long miner's strike of 1985, witnessing much of the political battles of this confrontation and the police state actions engineered by Margaret Thatcher's government at the time informed the political oppositional content of work with Fabricata Illuminata, whilst

continuing to explore expanded cinematic and immersive performative themes begun in my work as 391.

Groovy, Laidback and Nasty...

I moved to London in 1987 making contact once again with Paul Smith, who had relocated from Nottingham to London and started up his own Blast First record label, on the back of his experiences running Doublevision with Cabaret Voltaire. I would work on and off for Paul over the next four years. Initially as a projectionist for live concerts he was promoting with bands on the label that had a visual element, notably US grunge band The Butthole Surfers, and Swedish guitar band Easy. In 1989 I took on the production of visuals, and live presentation of these for Cabaret Voltaire's concerts promoting their Acid House influenced *Groovy, Laidback and Nasty* album. Working directly with Cabaret Voltaire for over a year and half, at the height of the Acid House /Rave culture boom, touring a show which featured the live mixing of over two and half hours of material. Edited on video (during a week long edit at London Video Arts' Frith Street offices), transferred to 16mm film for projection at venues including Manchester's famous Hacienda nightclub, the two thousand capacity Brixton Academy, and the Krizanke Open Air Theatre in Ljubljana, Slovenia (or a rapidly degenerating-into-political-chaos Yugoslavia as was then). The performance at Dom Sportova, Zagreb, was screened on Croatian television.

16mm projection gave more versatility and brightness at less cost than video projection could then offer. A combination of footage from Cabaret Voltaire's own archive of pop promo and video releases, material of my own and computer graphics by designer and artist Phil Wolstenholme, were edited and mixed on video tape and transferred to four rolls of 16mm film. This was then mixed live from three film projectors onto one large screen at the rear of the stage during the performances. I would continue to screen some of this material on tape and in conjunction with film and slide projections in other rave/nightclub settings in London over the following year or so after the Cabaret Voltaire shows in the early 1990s. Following some of these club screenings in London in the early 90s, I was invited and paid to screen work at a lunchtime gathering of advertising and media executives looking to know

more about this emerging sub-cultural scene as it impacted on mainstream popular culture, the event put together by House music DJ Dave Dorrell. Reminiscent of the famous screening of Scratch video work at the Edinburgh Television Festival in April 1985 to TV executives looking to know more about the new movement (see O'Pray, Curtis, Rees).

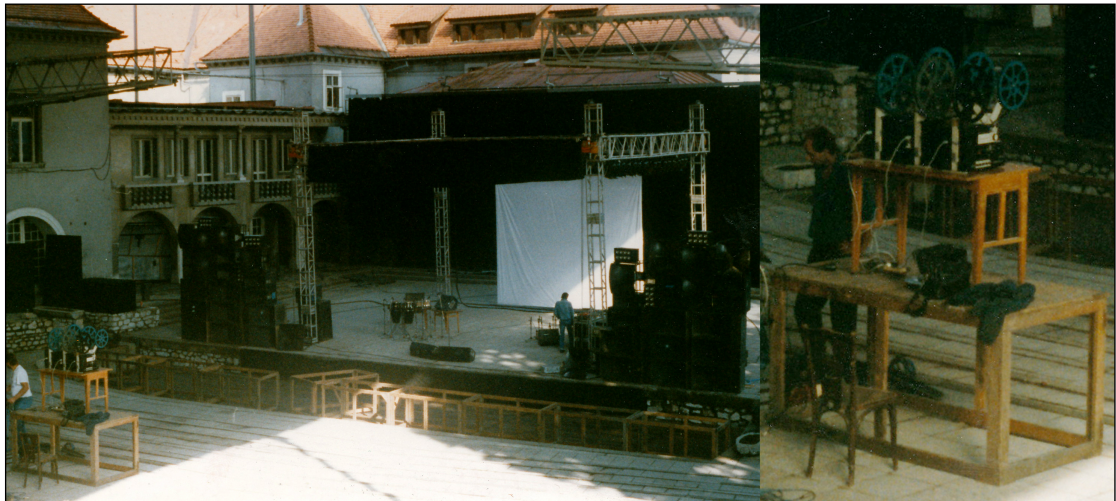


Fig. 2.5. 16mm film projection set up at Krizanke Theatre in Ljubljana.

The affective, transsensory, embodied, psychedelic, lightshow-enhanced 1960s music extravaganzas and expanded cinematic practices of Andy Warhol's *Exploding Plastic Inevitable*, the Grateful Dead's concerts, the U.S. west coast Planetarium Vortex concerts, Pink Floyd and the London underground of UFO Club and the Roundhouse, and the whole gamut of work covered in Gene Youngblood's (1970) *Expanded Cinema*; re-invented through Disco's black and gay culture driven mirror-ball and light show enhanced club culture; and in industrial music's inverted psychedelia of multimedia performances, would be reborn once again as a new drug (MDMA/Ecstasy) encountered new music and new technologies in the changing economic and social conditions at the tail end of Margaret Thatcher's premiership in the UK. My former Metamorphosis bandmate, Matthew Collin (1997), maps the emergence of this new culture 'the most vibrant and diverse youth movement Britain has ever seen'. The pervasiveness of which was driven by 'a deployment of technologies – musical, chemical and computer – to deliver altered states of consciousness; experiences that have changed the way we think, the way we feel, the

way we act, the way we live' (Collin, 1997, p.4). Illegal warehouse parties, outdoor raves, and club nights called for lasers, light shows and projections to enhance the immersive, affective, embodied sonic environments that lacked any central visual focus where a lone DJ in a DJ booth was the only star of the show. Another D.I.Y culture spawning its own fashions, graphics and visual style, called for multimedia content too. A less dogmatic politics, 'ecstasy culture offers a forum to which people can bring narratives about class, race, sex, economics or morality... its definition is subject to individual interpretation' (ibid, p.5) as it re-appropriated libertarian capitalism in a participatory culture; a more hedonistic response than the oppositional and nihilistic stance of punk and post-punk. Cabaret Voltaire collaborated with Chicago based House music producer Marshall Jefferson to realize their electronic musical encounter with acid house in the album *Groovy, Laidback and Nasty* (EMI, 1989), and wanted to replicate the immersive rave/club environment in their live shows to promote this music.

It would be these contexts that would inform my approach to creating the multimedia projections to accompany these shows. Again looking to create an audiovisual fusion where sound and image could work together to create an embodied, sensory experience, echoing once more Birtwistle's notion of the club experience being a form of transsensoriality of 'synaesthetic articulation of sound and image' (Birtwistle, 2010, p.265). I would draw on methodologies and techniques developed in earlier practices, and exploit the potentials of 3-machine video editing and vision mixing to produce dynamic, free-flowing edits and mixes of source material, mixed in real time to the beat driven music and remixed live in the concerts through manually manipulating film projection playback in time with the music. The combination of dynamic, representational, film footage; moving urban cityscapes, time lapse footage, dancing bodies; and more abstract animation and computer animated material lending itself to a blending and flowing edit style rather than isolated and specific cutting. The creative exploration of emergent technologies continued to be a key theme, in this case bringing video vision mixing and computer graphics together in a visual fusion that complemented the sonic explorations of computer technologies in the music. Phil Wolstenholme's computer graphics work utilizing Amiga computer software and

hardware – the leading home computer at the time. This work being an early exemplar in pioneering the use of home studio produced graphics and video.

Further opportunities for live performative audiovisual work arose in the early 1990s with old acquaintances from Nottingham, ambient music group O Yuki Conjugate, now also based in London. Collaborating on an audio-visual accompaniment to several performances scheduled in the Netherlands in 1992 and 1993 incorporating video and slide projection, as part of the Tegentonen Festival and screened on VPRO TV in Amsterdam. My own abstract Super 8 animations were mixed with abstract video footage supplied by Andrew Hulme, accompanied by slides of semi-abstract landscapes to enhance the live performance. In this case their more ambient based music lending itself to a more abstracted approach in creating immersive flowing visual environments to supplement their introspective and static stage presence.

Taking up employment in higher education, in Southampton, in 1995 gave access to broadcast edit facilities (at that time prohibitively expensive to own or hire) and the opportunity to re-edit and remix older work, as well as explore online video practices in a creative web project as part of an MA in Media undertaken at the turn of the millennium – www.digitaldrift.net. The two and half hours of material produced for the Cabaret Voltaire performances was cut down to a 28 minute, four music track, single monitor, showcase of this material, '*Dynamix of the Metropolis*'. Elements of this work had already been screened at a number of international film festivals in 1991/92, and in more recent years the work has been screened in Croatia as a part of a celebration of 35 years of Cabaret Voltaire's work '*Breaking Boundaries*'.

Electroacoustic Movies

Relocating to Yorkshire in 2001 led to collaborative public art projects, installation work and digital projection projects in close collaboration with Create Arts development agency in Scarborough [Appendices: 7 & 8], as well as the commencement of the ongoing collaboration with Tim Howle. Exploring stylistic conventions of electro acoustic composition and moving image practice and the new area opening up of electroacoustic composition and moving image combinations, Tim

and I have defined this work as both Aesthetic Research and Process Based Research according to the taxonomies of research developed by the Journal of Media Practice, ScreenWorks project.⁴⁹

Open Circuits (2003) takes its name from Nam June Paik's 1966 Manifesto 'Cyberneted Art' (Packer & Jordan, 2001, p.41). A non-narrative visual montage which takes the viewer on a journey through a world where the distinctions between real and virtual, conscious and unconscious, daydream and nightmare become indistinguishable and the borders breakdown somewhere between anxiety and prescience. Originally cut and mixed together from 16mm single frame time lapse footage shot from moving cameras in both Sheffield and Chicago (by Jackie Jones and Pete Care, respectively) for multi-projection screening in the live concert work undertaken with Cabaret Voltaire in 1989-91. This material was later re-cut for single monitor screening and documentation around 1995. With Cabaret Voltaire unwilling to release this material commercially on video and DVD, it was then re-cut and remixed to the music of Mandragora for a potential live projection project with that group in 1996. This edit was then mixed with WinAmp computer animations generated and produced by composer Joe Audsley prior to the *Cinema for the Ear* event. Tim Howle worked with this picture edit using digital composition software to craft the soundtrack to the image, in a manner akin to the animation methodologies of "mickey mousing", 'the sonic illustration of visual events' (Birtwistle, 2010, p.188).

For the second collaboration, *Son et Lumières* (2006), visual techniques analogous to methods of electro acoustic composition were employed. 16mm film footage of the Fawley Oil Refinery shot at night on the banks of Southampton Water, England, was manipulated in camera, through single frame shooting and double exposure, before further manipulation and treatment in post production. Edited and multi-layered to an already composed soundtrack, in contrast to and mirroring the collaborative methods employed in *Open Circuits*.

⁴⁹ Aesthetic Research: stylistic innovation; finding new ways of using screen grammar; finding new means to say new things. Process Based Research: work in which the production methods, ethics, relationships, ways of generating material, research etc., all of which could be innovative. See: Dovey, J. (2009).

In Eclipse (2007) came about whilst digitally remastering work originally produced in the early 1980s on U-matic analogue videotape. Tim Howle took this visual material and reworked his own archival sound into a new electroacoustic soundtrack, once again exploring the themes of analogous practices between visual moving image making and electroacoustic music composition. *In Eclipse* brings back into the light of day and off the dusty archive shelves, analogue based work that had been previously eclipsed by time and brings it into the digital domain. A work in two halves where Super 8 footage of a now demolished power station originally shot in 1985, featuring in-camera fast cuts of the decaying power structure through which late afternoon sunshine flickers and bleeds, a sun eclipsed by a post-industrial landscape. A brief 16mm shot of the 1999 solar eclipse is the only visual addition to the earlier 1980s edit (*Health and Efficiency*, 1985) and marks the transition from day to a virtual night, when a sequence of multilayered analogue video in which barely seen figures are obscured by layers of shifting colour, light and shade. These figures themselves eclipsed by the audio-visual treatment Using a Sony Time Based Corrector to effect and manipulate a previously edited analogue video source (*Amen: Survive the Coming Hard Times*, 1985) superimposed with single frame animated colour Super 8 flicker film experiments transposed to video.

For *In Girum* (2007/8), abstracted visuals shot on DV digital video and Super 8 film at a variety of funfairs was montaged and edited using Final Cut Pro software, exploring the liminal spaces the funfair offers, the carnival of consumption. The actual stomach churning disorientation of the rides and their mechanical hydraulic constructions being reworked into a simulated visual space which intends to explore augmented realities. Virilio's 'over-excited man' meets Debord's analysis of the Spectacle. The title echoing Debord's use as a film title of the Latin palindrome *In Girum Imus Nocte Et Consumimur Igni*, translated as 'We go round and round in the night and are consumed by fire...' The treatment in post-production of lens based/gathered information treated and reworked, counterpointing electroacoustic compositional practices derived from recording, working with and treating acousmatic source material. *In Girum* saw the collaborative methods take on a more dialogic form. Discussions during the production process informed early edits and workings of the source material. Exchanges of each others' outputs during this process, being worked

into and woven together, through an ongoing production process; passing developing versions of the work back and forth between composer and filmmaker leading to the final version.

Radiance documents a collaboration with electroacoustic composer Rob Mackay, an interactive installation in the Crypt of St Martin's-on-the-Hill, Scarborough, for the Scarborough Festival of Light, December 2002. Light and movement sensors would trigger sound playback as the audience moved through a maze-like space filled with digital video projections around each corner and an immersive ambient soundscape⁵⁰. The 15-minute piece cuts video shot documenting the installation with a walk-through audio recording, capturing the changing soundscape within the space. The work intended to create an experimental environment where light, sound and audience, respond and react to one another, in a site-specific context. The digital video footage explored light in different manifest forms taking the audience through a changing environment, from fast cut urban cityscape to more contemplative candle light. The sound composed to work commensurately with the imagery and incorporating Soundbeam controllers and MAX MSP software to control directed playback of sound through the various speakers within the space.

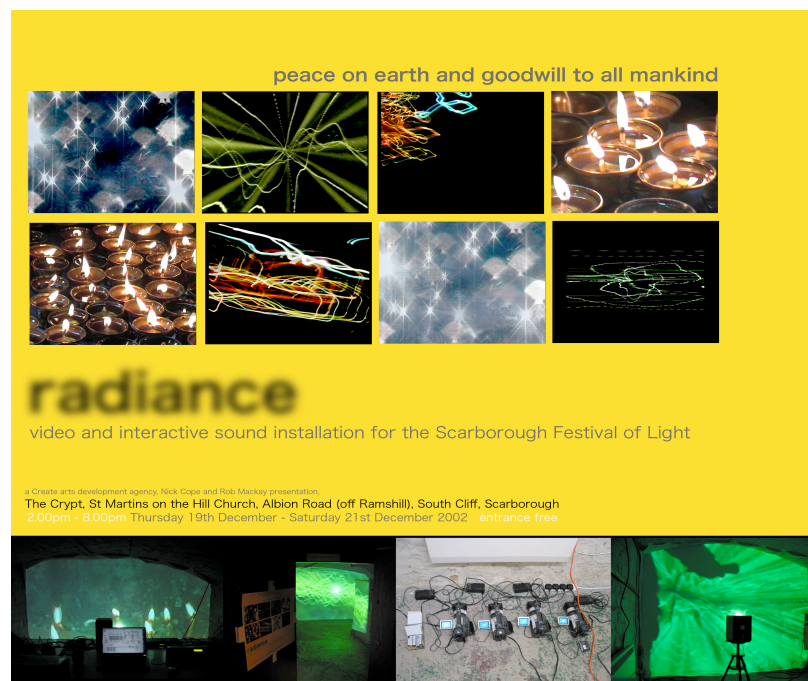


Fig. 2.6. *Radiance* installation, Scarborough, December 2002.

⁵⁰ see: <http://www.create.uk.net/projectinfo.php?projectid=68&linkid=cp2>

In realizing a practice ‘ “on the cusp” between two states’ where working with visuals is a way that ‘electroacoustic music can be made visible’ (Howle, 2009)

Electroacoustic Movies evidences Kit Williams’ notion that in certain forms of music video ‘sight becomes musical and what you listen to is visualized. Seeing, then, becomes a nonlogocentric experience, a sensuous (indeed, cross-sensual), tactile, sonorous, and visual activity’ (Williams, 2003, p.13). Birtwistle draws attention to Deleuze and Guattari’s address of audiovisual relations which are resonant with visual music informed practices,

...[Deleuze and Guattari’s (1988, p.314)] formulation of audiovisuality embraces a range of possible relationships between sound and image, but most importantly, it allows for those moments when sound and image fuse and become indistinguishable (Birtwistle, 2010, p.227).

The ‘new paradigm’ (Piche, 2004) engendered through the encounter of electroacoustic composition and moving image results in ‘a temporal visual artwork that exists in time and whose constituent elements evolve over time just as music elements evolve and exist over time’ (McDonnell, 2007). Birtwistle drawing attention to the audiovisual flow that work exploring the fusing of milieu can set in motion,

...synaesthetic audiovisual experience presents a sublation of sound and image, in which binary relations, hierarchies and identities are liquefied, where no one milieu is sacrificed to another, but in which each milieu becomes permeable to the point of dissolution (Birtwistle, 2010, p.271).

The constituent pieces of *Electroacoustic Movies*, utilize the flows of sound and image to effect temporal and contextual transformation, a key theme throughout all my work under consideration here. The work gathered as *Electroacoustic Movies* itself drawing on, reworking and revisiting themes and original footage from my earlier practice, as well as forging new explorations with new technologies and practices. In ‘Theorising Audiovisual Flow’ Richardson (2012, pp. 126-130) draws attention to the political and critical contexts of work operating in an ‘audiovisual surreal’. Contrasting Raymond Williams’ (1990) address of televisual flow in the context of broadcast television, Richardson cites Walter Benjamin’s thinking that ‘the distracting properties of these forms might be deployed to critical ends by attending to... their mediated physicality as an element to be enjoyed in its own right’ (ibid, p.127), Richardson recognizing that ‘types of flow... can be understood as articulating

the structures of contemporary society while simultaneously offering a means of reflecting on them' (ibid). Drawing attention to Castell's (1996) address of the experience of spaces of flow in the information age and Mihaly Csikszentmihaly's (2002) theorizing of peak psychological experiences, 'flow for this writer arises in connection with a sense of immersion in the task at hand leading to experience of elevated consciousness' (ibid, p.130). Richardson also draws attention to Deleuze's writing on philosophy and cinema and his allusions to 'flow consciousness' as 'a means of resisting dominant narrative means of structuring time in mainstream audiovisual forms' (ibid, p.284). With particular resonance to both the critical and political contexts that *Electroacoustic Movies* and my earlier work explore, Richardson concludes that digital technologies offer

'Considerable potential for appropriative interventions. Namely, a kind of euphoria, signaling desubjectification combined with the reinstatement of subjective agency (through acts of ingenuous and disingenuous appropriation) is present in instances where someone does something with technologies they were never supposed to do. An aspect of remediation is implied in such cases, which in turn might imply a performative realignment of conventional positions... Deconstruction in these cases does not refer to a dry intralinguistic exercise. Rather, it is a means of releasing phenomenological and aesthetically rich potential of audiovisual performances... in an age when what it means to "compose" is changing drastically... An aestheticism made up of ebbs and flows, of lucid dreaming and streams of consciousness instead represents, for many commentators, a view of reality that is constituted as one quality flows freely into the next. This change in outlook heralds a dissident attitude when it comes to binary oppositions on which classic aestheticism was founded... At stake is an aestheticism attuned to the affective powers of performances. In this view, both rhythmic flow and its cessations can be invested with redemptive transformative powers' (ibid, pp.285-287).

Echoing Birtwistle on observing that the rhythmic flow between milieus of sound and image should be understood not as sound and image communicating but as communication *between* sound and image where,

'The radical challenge that synaesthetic forms present to music is, consequently, not to be thought through in wholly negative terms of destruction or eradication, but rather as a dissolution that is enacted without loss: a sublation. Such a liquefaction is liberating, a way out of the identity habit, a way of thinking beyond the parameters of identity and essence (Birtwistle, 2010, p.219).

Having established the specific practice and the key themes and contexts engaged in across three decades; notably sound-image relations, a cinema and expanded cinema of affect and sensation, informed by and examining political contexts on both a socio-

cultural level and through the formal and material strategies adopted; the final chapter seeks to evidence the markers and recognition of quality and originality of the work and the contributions to new knowledge the practice, reflection upon it, and critical contextualisation of it, provide.

CHAPTER 3 - Contributions to new knowledge and originality of the work

In contextualizing this thirty-year practice it is possible to see connections and shared contexts across the work as well as roots and developments of core themes and practices. Markers of quality and originality through peer group selection of work for film festival screenings, conference and concert presentation and DVD publication distinguish elements of this practice, and the work and reflection upon it can be seen to contribute new knowledge in a number of critical fields.

Through considering the specific media and artistic means of this practice, the specific historical conditions giving form to the creative intentions, and the attempts to realize these in the generative act of making the work, it has been my intention to bring new knowledge and understanding to the generative performance of the work in question, and the epistemological regimes that the work contributes to. In addition to the new insights into Scratch video and video art histories, post-punk multimedia practices and expanded cinematic practices, particularly in the period linking the 1970s to 1990s; the work can be seen to contribute significant new knowledge into visual music compositional practices, sound/image relations exploring affect and sensation, the exploration of these methodologies in overtly political and cultural contexts; as well as bringing new knowledge to understanding the new forms and contexts of electroacoustic and acousmatic composition becoming evident as these disciplines engage emergent technological potentials for exploring the encounter of the sonic and the visual.

The work also, I would argue, substantiates Naumann (2010b, p.6), Shaviro (2003, p.133) and Birtwistle's (2010, p.271-272) observations that critical theory lags behind actual artistic production in engaging in questions of social, artistic and technological change. Consequently the work contributes new knowledge to, and is informed by emergent, developing and ongoing critical appraisal.

View From Hear in retrospect can now be seen as a pioneering project in independent video distribution, and contributes new knowledge to the study and understanding of independent and video art distribution practices. One of the earliest exemplars of exploring the potential that VHS and consumer and prosumer video formats could offer for D.I.Y production and distribution, following closely on the work of Doublevision and Factory/Ikon and predating George Barber's *Greatest Hits of Scratch Video* compilations. Independent of both record labels and community and arts organizations⁵¹, the work pioneers 'D.I.Y.' production and distribution of a practice that is purely audiovisual, distinct from music video and pop promo practices.

In documenting the contexts, history and hybrid methodologies of the work, new knowledge is contributed to the ongoing historic and critical appraisal of Scratch and the wider network and practices of that emerging generation of video artists and filmmakers⁵². New insights into the history of Scratch can be seen, particularly with regard to interconnections of visual music practices and Scratch; connections that Barber and Hayward (1995) begin to make, and that Birtwistle (2010) explicitly addresses, evidenced in the pre-history of my Scratch work and the subsequent trajectory of the practice, as well as through the opportunity for critical reflection that researching and writing this commentary has provided.

⁵¹ See: Knight, J. and Thomas, P. (2011) *Reaching Audiences: Distribution and Promotion of Alternative Moving Image*. London: Intellect Press.

⁵² Meigh-Andrews(2006) recognizes that a combination of political, ideological, technical and social forces were at play in the arising of Scratch with the development of two basic tendencies – a graphical/optical approach exploring repetition and abstraction enhanced by the 'new palette of visual effects developed by Sony and others' (Elwes, 2005, p.112) - and an 'agit-prop' tendency who's 'skilful deployment and montaging of "found" images' has much in common with photomontage. Whilst noting that work by the Duvet Brothers spanned both sub-divisions of the genre, Meigh-Andrews suggests that their work may be as much about the pleasure of manipulating images and sounds as it is about politics. An observation I would suggest that has a broader application across the scope of Scratch artists and practices. Meigh-Andrews quotes Jez Welsh as suggesting that the agit-prop branch of Scratch derives from community video rather than art school, with Gorilla Tapes' work coming through the Luton community video project. I would suggest that the real picture is again one of greater ambiguity, Gorilla Tapes work also combines both a heavily worked graphical/textual exploration of Scratch techniques in the service of 'agit-prop' work, and my own purely Scratch pieces (*Amen....*, *Suffer Bomb Disease* and *Friendly Fires*), would all fall firmly into the agit-prop sub genre whilst coming from an art school backdrop. Equally *View From Hear*, picked up by Andy Lipman as exemplary of Scratch in his *City Limits* article, is a work of various hybrid practices and forms, exploring the manipulation of image and sounds, with perhaps less overtly agitational political themes as other works.

Screened at the Fridge in the nascent days of Scratch and acknowledged by Andy Lipman in his significant coverage of *View From Hear* in the ground-breaking article for City Limits magazine, 'Scratch and Run'. The work becomes an exemplar of some of the earliest Scratch practices emerging in the UK, and the foundations on which my further Scratch work would develop.



Fig.3.1. *Scratch Video* poster, Dundee, 2008.

Through their selection for curated shows in key programmes and screenings at national and international art venues *Amen*, *Survive the Coming Hard Times* and *Suffer Bomb Disease* have been recognized in 1984 at the height of Scratch's emergence as a video art movement, and retrospectively in 2008/9, as constituting exemplary Scratch practices, constituting a key exponent of the canon of Scratch works to emerge at that time. The poster for the AHRC funded, Rewind curated 'Scratch Video' retrospective screening, at Dundee Contemporary Arts in 2008⁵³, citing 'the works shown are some of the best examples of this work from British artists' [Appendixes; 2, 3, 16 & 17]. Scratch itself is coming to be recognized as an important video art movement in British video art history. Elwes acknowledging that 'scratch must take the credit for being the last UK video movement that was allied to a collective social and political consciousness before the 1990s made the selling of the artist the central purpose of art' (Elwes, 2005, p.116). Elwes also credits Scratch as signifying the beginnings of a paradigm shift in the principal point of reference for contemporary art by reflecting 'the relocation of artistic creation to the broader

⁵³ Subsequently screened as the installation; 'Scratch Video', Streetlevel Photoworks Gallery, Glasgow, 16th- 24th March 2009: <http://www.streetlevelphotoworks.org/streetlevel/archive/2009/scratch-video/scratch-video.html>.

cultural sphere and anticipates the convergence of art and popular culture in the 1990s'. Sean Cubitt noting in his webcast to the Rewind Installation of Scratch Video in Glasgow in 2009, which featured *Suffer Bomb Disease*, 'video and video art became for that brief period the one true British Avant-Garde of the twentieth century'. Echoing his foreword to Jackie Hatfield's *Experimental Film and Video* in 2005, 'In some ways the only genuinely native avant-garde movement of the 20th century in the UK, the film and media avant-gardes of the 1960s, 70s and 80s set the groundwork for the emergent digital arts' (Hatfield, 2005, p.ix). I would argue here that my work contributes new knowledge to and is a key constituent component in the on-going re-evaluation and assessment of the history, significance and importance of Scratch.

The development of a purely audio-visual, live performative, expanded cinematographic practice through my 391 work and subsequent collaborations constitutes an original exemplar practice of the time, distinct from the practices of the industrial music based groups where multimedia was an adjunct to live shows of groups who were predominantly musically focused. This body of work contributes new knowledge to the 'severely neglected' (Reynolds, 2005, pp. xvii-xxx) history of post-punk, and the even more neglected history of multimedia, expanded cinematic practices spanning the 1980s.

I would argue that by the definitions and parameters of Reekie's Underground Cinema, my own work at this time and into the 1990s, is an exemplar and contributes to a mapping of independent and underground practices. Directly deriving from, and influenced by 1960s and 70s counter-cultural developments, and independent film, video and expanded cinema practices. Contributing to a broader picture of 1980s visual media arts and their attendant continuities and discontinuities, and evidencing activities outside of London that have been passed over thus far by the emerging histories and contextualisations.

Weibel (2002), Lund (2009), James (2010), and Daniels & Naumann (2010a, 2010b)⁵⁴ make a leap from the 1960s and 1970s expanded and performative practices to 1990s digital multimedia expanded and audiovisual work, overlooking the very practices that link these two historic eras – that being the performative, expanded cinematic practices of the post punk and industrial, mainly British, music bands of the 1980s; an important connection picked up by Brem Crevits in his chapter *The Roots of VJing* in Mike Faulkner's *VJ: Audio-Visual Art and VJ Culture* (2006, pp.14-19) as Faulkner maps practices emerging through the 1990s and beyond. My work with Cabaret Voltaire spanning the end of the 1980s and beginning of the 1990s forms a direct link between the Velvet Underground inspired post punk late 1970s, early 1980s post-psychedelic (Lilleker, 2005, p.25, and Reynolds, 2004, p.225) immersive performative audio-visual practices, and the VJ /Rave/ Acid House/ Club culture that would emerge in the 1990s. Faulkner and Crevits reference my work with Cabaret Voltaire by way of a pictorial reference (a still image from the *Groovy*, *Laidback* and *Nasty* films), and noting,

Aware of the dogmatic qualities of the image, several post-Punk industrial bands used projections to give an ideological weight to their concerts... the creation of a very estranging synaesthetic effect through the interplay of image and music (Crevits, 2006, p.16).

It is ironic in the light of my own experience that Michael O' Pray (2011, p.62) claims 'the 1980s were a difficult time for expanded cinema'. I would argue that throughout the 1980s, in the post punk, industrial music and later acid house and rave music scenes a wealth of work is evident which draws upon and adds to the possibilities and contexts for expanded practices, and that my practice and experience is an exemplar practice. Contributing new knowledge to the broadening contexts and definitions of experimental and avant-garde audiovisual work that Daniels & Naumann, Lund, Brougher et al., and Rees are beginning to evidence and encompass. The live multimedia performance practices of Throbbing Gristle and later Psychic TV and Coil, of Test Department with filmmaker Brett Turnbull, of 23 Skidoo with Richard Heslop in London; of Andrew Hulme with O Yuki Conjugate in Leeds; of Cabaret Voltaire in collaboration with film makers St John Walker, Peter Care and myself; of

⁵⁴ All cast a broad net in defining contexts for expanded practices - but all acknowledge for varied reasons a dead end reached by expanded practice during the 1980s.

ClockDVA/The Anti Group with Robert E Baker and of Paul ‘Nort’ Northcliff with Hula, of Klive Humberstone and In The Nursery, of Adrian Wright with the Human League in Sheffield, and my own work as 391 and in collaboration with others⁵⁵ (and I’m sure other examples from the UK alone) all explored expanded visual practices. Not only in terms of the conventions of rock and pop music shows regarding sound, lighting and performance, but also in terms of the use of multi screen projections; film, film loops, video and slide projections to effect audiovisual, transsensory, affective sound/image immersive experiences. Predominantly outside of gallery, theatre and cinema contexts; taking these practices into club and music venues and sometimes beyond into site-specific spaces. The location of this work beyond gallery contexts may be one explaining factor in its oversight in the emerging histories. So too the challenge in documenting live performances at this time, when video camera technologies were not sensitive enough to record in the low-light conditions required for projected audio-visual shows.

The rigid definitions which at times have limited the scope of critical and contextual historic discourse in the UK for experimental film and video practice, in the polemics and politics of the often London-centric gaze of critics and curators must also contribute. The visual centric perspective of much critical discourse is a factor too. I would argue that both Illes⁵⁶ and O’Pray were not looking in the right places and their definitions of expanded film installation particularly narrow. Dominant definitions of what constitutes video art, and the critical, contextual, historical and organizational

⁵⁵ During my time in Sheffield I would work with a number of local bands in addition to Cabaret Voltaire. I first worked with Cabaret Voltaire in November 1983, assisting in live camera work and AV support for their Sheffield University concert which featured a videowall of TV monitors screening live and pre-recorded video content. I am credited as projectionist on the soundtrack album *Shadowland* of Hula’s performance at the Mappin Art Gallery, Sheffield, in August 1985 as part of ‘A Noise in Your Eye’ Exhibition of Sound Sculptures (Put together by the Arnolfini Gallery, Bristol. Hula played an improvised set incorporating some of the sound sculptures, a complex quadrophonic speaker system installed with auxiliary speakers relaying sound to other galleries in which multiple projections were shown). I was projectionist on a number of other concerts in the UK and in Amsterdam for Hula and In The Nursery; and had a close working relationship, sharing studio space/rehearsal rooms with The Anti Group. All three of these groups were well versed in avant-garde film history and engaged in multimedia multi-projection performance practices. As a core member of Fabricata Illuminata, performing at club, theatre and gallery venues in the UK and Europe, receiving favourable reviews in *Performance Magazine*, Sheffield local press and national music press; and selected for the National Review of Live Art: Best of Live Art Showcase at the ICA London in April 1986 (See my own online project: <http://www.digitaldrift.net/FISpectate.htm>).

⁵⁶ Michael O’Pray (2011, p.62) cites curator and writer Chrissie Illes catalogue remarks for the 1990 show *The Signs of the Times* where she writes ‘there has been relatively little recent expanded film installation in Britain since its prolific output in the Seventies.’

models dominating 1970s and 80s practices may also be seen to be narrow and restrictive. The encounter of video art and music is one that has proved particularly problematic. Submitting my work with Cabaret Voltaire (edited at London Video Arts) for inclusion in LVA's catalogue in the early 1990s, was met with the response that this was 'video with music' and was therefore not of interest or relevance to their catalogue. Meigh-Andrews recognises the restrictive definitions of what constituted experimental or avant-garde practice at this time,

During this period [1976- early 1980s], LVA also established a distribution network, publishing a catalogue to promote their work, and were responsible for the publication of most of the written criticism and theoretical writing on video art practice. Through this activity of self-validation the modernist practice established a foundation for later artists, but also restricted and divided the independent video community in the UK, alienating and marginalizing alternative approaches to video within a fine art context (Meigh-Andrews, 2006, p.58).

The self-validation practices through the selection and distribution of works and publication of criticism and theoretical writing by London Video Arts and a small, select coterie surrounding them 'restricted and divided the independent community in the UK, alienating and marginalizing alternative approaches to video within a fine art context' (Meigh-Andrews, 2006, p.58). Barber recounts an anecdote from an ICA talk at the 1989 Picadilly Film and Video Festival, London,

Hartney once had his work rejected by David Hall – the Imam of British Video Art and co-founder of London Video Arts – because he committed the cardinal sin of using music 'and it was Brian Eno as well, who was pretty cool then by any standards, music was just "out", you see...' (Barber, 1990, p.113).

In these contexts my work can be seen to contribute new knowledge to discussions broadening the scope for understanding and locating music based moving image works. Goodwin (1993) identified a visual bias in critical perspectives that failed to account for implicit aural precedents in music video. A recognition that later writings are beginning to appraise⁵⁷;

Even extremely basic musicological terms like rhythm and timbre are usually missing from the lexicon of music video analysis. Music itself is rarely

⁵⁷ Dickinson (2007) draws attention to 'the intrigue of music video's specific *union* of sound and image' ignored in earlier analyses. Amy Herzog (2007, p.39) draws attention to the role and play of abstraction and alternative narrative structures (as too does Piché, 2004); Vernalis (2004, p.113, p.134, p.141) recognizes the importance and impact of sound recording technologies, histories, methodologies and techniques on music video production.

discussed, despite the fact that the most elementary understanding of the form requires us to recognize there is a correlation between sound and image; most obviously, in camera movement and editing techniques, but also in lighting, mise-en-scene and gesture. Disregarding these elements, postmodern analysis often looks at music television as if it were a purely visual form. This is of course a dominant *motif* of that paradigm, in which the seduction of the visual is assumed to have taken hold of contemporary culture in new and increasingly powerful ways (ibid, p.48).

The criticisms leveled at Scratch are seen by Birtwistle as arising too from a 'prioritisation of the visual over the sonic'. With the visualization of music framed only in negative terms 'the avant-garde proves no different from classical Hollywood cinema' (Birtwistle, 2011, pp.240-256).

The interpenetrating roles of image and music in avant-garde film and video art are explored by Holly Rogers. Drawing attention to the 'dearth of critical interest' from film studies in these aspects the 'avant-garde film can offer music a level of control inconceivable in the mainstream tradition' (Rogers, 2010, p.62).

Because avant-garde film breaks down traditional barriers between various arts – because it is ruptured – it is impossible to develop for it an exclusive theory of either image *or* music. My argument is this: that music soundtrack does not stand alone in either mainstream or avant-garde film. The difference is that the relationship between music and image ... is not symbiotic, but rather collaborative (ibid, p.64).

Roger's draws attention to Nicholas Cook's analysis of music in multimedia (Cook, 1998) and that 'the juxtaposition of image and music creates a new form, which demands a new interpretation of each' (Rogers, 2010, p.37). Cook (1998, p.270) observing that 'meaning lies not in musical sound, then, nor in the media with which it is aligned, but in the encounter between them.' Jamie Sexton notes 'the investigation of sonic interactions with other media forms has been a largely under-researched area', with sonic art being an area the art world has 'criminally overlooked for much of the twentieth century' (Sexton, 2007, pp.85-104). Kelly (2007, pp.105-120) brings these discussions to mediated and multimedia performances including Andy Warhol's Exploding Plastic Inevitable events featuring the Velvet Underground and more recent exemplars in Madonna's *Blonde Ambition* tour and Gorillaz' *Demon Days* concerts noting that,

By creating new interactions of recorded forms, visual and auditory representations, inter-medial pop performances operate in a postmodern field

of play that engages the spectator intellectually, but also emotionally... the role of spectator is shifted from one of passivity to active participation in the performance of sound event... encountering new apprehensions of sight and sound that have the potential to affect their own presence as embodied subjects (ibid, p.119).

In these emerging contextual re-appraisals of the significance and role of sound in the audio-visual encounter, and rebalancing of earlier visual-centric dominances, my work can be seen to contribute new knowledge and exemplar practices.

Stephen Ball recognizes in recent years a move away from dominant 1970s/80s models of avant-garde organisational hegemonies, towards one, which my practice, and others', was already exploring, and to which my practice contributes new knowledge, and evidences explorations of new models of production and distribution.

Organisationally, contemporary audio-visual spatial performance practice has moved away from a model typified by the London Filmmakers Co-operative (i.e. a pseudo-governmental constitutional model that developed in parallel with a pseudo-politics of progressive avant-garde polemics) towards a structure more in common with the music scene, as the individual artists and their performances have become necessarily more entrepreneurial. Events are as likely to occur in cafés, bars, theatres, and music venues as they are in galleries or conventional cinema spaces (Ball 2011, p.273).

Reekie, despite also passing swiftly over 1980s contexts, looks to a wider definition and broader models too, and recognizes in the independent music model an exemplary practice,

To subvert the assumption that commerce is incompatible with radical cultural production other successful radical and illegitimate commercial pop cultures must be analysed and analogized. This would include fringe theatre, comedy clubs, fanzines, street fashion, car boot sales, pornography and street sports. But the most productive and dynamic analogy for Underground Cinema is independent pop music. Whilst media theorists have long been fascinated with modern pop music as a mass industry, its true significance as a radical culture lies in its localized diversity and diffusion as a national network of independents, amateurs, semi-professionals and specialist audiences (Reekie, 2007, p.206).

As such my practice can be seen to contribute new knowledge to the analyses of new models of creative and cultural industry practices, as creative practice spans the transition from post-punk cultures through to emerging club/rave cultures.

The dance/rave culture which came into being in the late 1980s as a mass phenomenon has strongly influenced the shaping and contouring, the

energising and the entrepreneurial 'nous' of the new culture industries. The scale and spread of this youth culture meant that it was more widely available than its more clandestine, rebellious, 'underground' and style-driven predecessors including punk. (McRobbie, 2002, pp.516-531)

McRobbie maps the changing nature of working in the media and cultural industries as new models of working arise in the wake of neo-liberal economic models. Recognising a replacement of workplace democracy by collaborative ‘ “network sociality” which in turn is influenced by the lingering impact of dance and club culture’ (ibid, p.516).

I have often seen my work and practice engaging in the greyer area of the margins where fringe popular cultural practices and avant-garde informed practices meet. I suspect this may very much be the case for many practitioners, though not so much a recognized area in critical and historicizing practices. Clearly widening historical perspectives can be seen to be re-evaluating the contexts my practice connects with, and as I evidence and argue here, my practice informs and contributes new knowledge to those re-evaluations and previously neglected histories.

Further ‘live cinema’ practices in an independent music context were utilized in my work with Blast First prior to the work in 1989/91 with Cabaret Voltaire. Edited selections of the latter *Groovy*, *Laidback* and *Nasty* work, were selected for film festival screenings in Poland, Holland, Italy, Japan and the U.K. in 1991/92, under the title *Dynamix of the Metropolis*. During the past year extracts of this work and some of my Super 8 footage from Sheffield in the 1980s has been included in Eve Wood’s documentary of the Sheffield music scene through the 1980s and 1990s *The Beat is the Law*, and broadcast on Sky Arts channel in the UK as well as numerous film festival screenings.

Whilst there is a growing literature arising which begins to address and evaluate the history and impact of rave and club culture, there is little specific address of the multimedia content that is such an intrinsic element of this culture. Daniels & Naumann (2010) do broaden the contexts of analysis of audiovisuology than O’Pray, Curtis and Iles (Curtis, 2011) gallery-centric fine art specific address of expanded cinematic practices; covering well digital practices emerging from the 1990s onwards,

in addition to practices in the 1960s and 70s and the pre-histories of these from colour organs and older visual music practices. But as with Reekie, Daniels & Naumann significantly pass over the 1980s post-punk and rave culture multimedia practices. I maintain the ‘connection between the generations’ is clearly evident in the post punk/industrial nexus. It is in this sub cultural quarter of popular cultural practice that the avant-garde film practices and expanded cinema of the 1960s, in particular the broader agendas outlined by Youngblood and the US based 1950s and ‘60s work are taken aboard, and form a very living link of inspiration, ideas exchange, collaboration and realization. The three aspects of Youngblood’s elaboration of Expanded Cinema as noted by Rees (2011a, p.13) are alive and well in the work of myself and my contemporaries working at that time, in a changed yet still highly charged political culture. Different to that which had fostered the UK London Filmmakers Co-op practices and equally different to the ahistoricism and ironic embracing of aspects of ‘decadence’ that O’Pray sees as informing the New Romantic film makers. I would argue that my work and this commentary contributes significant new knowledge to the address of these practices, and the important generational links this work constitutes between 1960s and 70s expanded and underground cinemas and the 1990s.

Collaborations with Create Arts Development Agency, 2001-2004, would result in a number of public arts and site specific digital projection projects in North Yorkshire exploring digital expanded practices. *Project Projection* featured digital projections from the beach onto the 40 feet high sea wall, Robin Hood’s Bay, North Yorkshire. *Radiance* explored early interactive triggering technologies and sound diffusion in the Crypt of St Martin’s-on-the-Hill, for the Scarborough Festival of Light in 2002⁵⁸. Exploring in an installation/site specific space themes at the heart of the collaboration with Tim Howle, of the encounter of creative moving image practice and electroacoustic composition.

⁵⁸ see: <http://www.create.uk.net/projectinfo.php?projectid=68&linkid=cp2>



Fig. 3.2. Tim Howle performing a live sound diffusion of *In Eclipse*, Indiana, 2009.

Electroacoustic Movies (2003-2008) constitutes a body of work that informs new developments and contributes new knowledge to electroacoustic composition and emerging and historic visual music practices. The Computer Music Journal recognizing the significance of ‘this new medium’ (2005, p.4) by devoting their Winter 2005 issue to Visual Music. Composer and academic Jean Piché describes the extension of electroacoustic composition into working with moving image as ‘a new paradigm for composition... The means of production for visuals now are extremely interesting, catching up to what we’ve been doing with sound for over a decade. It’s an exciting new form that has a lot of depth to it... the combination of abstracted image and sound make a fertile ground where an entirely new poetry can grow’ (Piché, 2004). Piché chooses to describe his work as ‘video music’ to distinguish it from music videos and from other forms of generative visual music. Tim Howle (2009) recognises that our work is distinct from generative/algorithmic and electronica based practices, and also distinct from single authored work. The coming together of two distinct compositional practices to produce the collaboration is significant and important, and we believe gives an originality to the practice recognized in its selection for national and international screenings and performances. The work can be seen as an exemplar of new work emerging in these contexts, and contributes new knowledge to the study and understanding of new developments in electroacoustic and acousmatic compositional potentials and practices. The work also contributes an

exemplar practice that can contribute new knowledge to the ‘fusions of practices’ Derek Scott (Sim, 2011, p.193) recognizes as warranting further analysis with regards to musicology.

The live sound diffusion of the work is also of significance and contributes new knowledge to Randolph Jordan’s analysis of ‘Film Sound, Acoustic Ecology and Performance in Electroacoustic Music’ (Jordan, 2007, pp.121-141). Jordan sets out to ‘discuss the concept of “acousmatic” and the issues it raises when considering the idea of live performance as hinging upon an audience’s need for a visual point of reference as substantiation of a performer’s presence’ (ibid, p.122). With the advent of recorded sound as compositional device, there is no longer the visual spectacle of musical virtuoso performance, ‘we can no longer see what a performer is doing to create the sound’ (ibid). With electroacoustic music being a field where sound compositions are presented through loudspeakers, ‘sound presented in the absence of any visual source provides the basic model for concerts of electroacoustic music’. Jordan acknowledges that live sound diffusion through multi speaker arrays via mixing consoles and specialist software does give such performances a context specificity albeit one with a lack of (visual focus of) musicians performing in real time. This absence of visual context forms the very nexus of the collaboration between myself and Tim Howle, one which Tim has defined in papers given at Bath Spa University and to the Society of Electroacoustic Music in the United States (Howle, 2009) as being a practice ‘ “on the cusp” between two states’ and that as a composer he ‘saw the light’ - working with visuals is a way that ‘electroacoustic music can be made visible’ in a form that until now, as Jordan observes, has lacked visual focus. This becomes an original, emerging practice in the sonic arts. Jordan draws attention to Pierre Schaeffer’s designation of ‘acousmatic music’ in which the audience is called upon to detach themselves from the need to think about the sources of the sound they hear, listening to the qualities of the sounds in their own right – ‘reduced listening’ as Pierre Schaeffer defined it.

Widening his discussions to bring in the works and writings of R. Murray Schaeffer and Hildegard Westerkamp, particularly regarding acoustic ecologies and auditory environments. Jordan proposes that an awareness of shifting between co-existing planes of attention is something towards which these sonic practices lead us. With regards to my collaboration with Tim Howle, our work could most certainly be seen to

be exploring territories and contributing new knowledge to where the visual and audio planes form two of the multifarious planes that come into play when composing with electroacoustic music and moving images. Jordan's writing becomes a pertinent and reciprocal perspective with regards to looking at our own practice and its contribution to new knowledge.

A copy of the *Electroacoustic Movies* DVD is held in the Centre for Visual Music⁵⁹ collection, Los Angeles, after meeting Cindy Keefer the Director of the Centre following a paper I gave (and a screening of *Son et Lumières*) at the Seeing Sound Practice-led Research Symposium, Bath Spa University, England in October 2011⁶⁰. *Son et Lumières* was selected for the 12 hour Visual Music Marathon showcase curated by professor Dennis Miller of North Eastern University, Boston, Massachusetts; screened there in 2007 and at the New York Digital Salon/Visual Arts Theatre in 2009, drawing together historical and contemporary works and performative live practices⁶¹.

Open Circuits was selected for publication on DVD by the MIT Press' Computer Music Journal, in the special edition devoted to visual music in winter 2005⁶² after screenings at a number of conferences and electroacoustic concerts in the US. *Open Circuits* has also been published on DVD by Goldsmiths, University of London as part of the Process Revealed project documenting the *European Conference on Evolutionary Music and Art*, Artpool, Budapest, Hungary, April 2006; and as part of the *ScreenWorks Practice as Research* DVD in conjunction with The Journal of Media Practice, June 2007.

⁵⁹ A 'non profit archive dedicated to visual music, experimental animation and avant-garde media, committed to the preservation, curation, education, scholarship and dissemination of the film, performances and other media of this tradition' The archive collection includes work by Oskar Fischinger, Jordan Belson, Hy Hirsh, John and James Whitney and the original research collection and archives of film historian Dr William Moritz. <http://www.centerforvisualmusic.org/>. [Accessed 22.11.2011]

⁶⁰ 'Contextualising Electroacoustic Movies', see; <http://www.seeingsound.co.uk/programme-2/papers/> [Accessed: 24.01.2012]

⁶¹ For a review of the Visual Music Marathon see; <http://www.awn.com/articles/visual-music-marathon-musical-fine-art-animation-benchmark> [Accessed: 24.05.2007]

⁶² Computer Music Journal, Volume 29, Number 4, 'Visual Music' Edition, MIT Press, Winter 2005

The other two works *In Eclipse* and *In Girum* have also been selected for a growing number of national and international screenings and live sound diffusion performance/presentations. *In Girum* being an official selection in the 2009 Edinburgh International Film Festival and also receiving an Honorable Mention of the Jury at the Abstracta International Abstract Cinema Exhibition, Rome, in August 2009. These followed the first solo show of my work in November 2008 at the *Beyond Film* Festival, England. I was invited to present a 90-minute retrospective that covered the body of work contextualized here (from the 1980s to current projects), and screened at the Gala Theatre and Cinema, Durham [see: Appendix 18].

The notion of ‘praxis as research’ has informed consideration of the research contexts the work engages and the development of this current PhD submission itself. In exploring the research contexts of *Electroacoustic Movies*, the wider context of the author’s praxis and practice since the 1980s is brought into consideration and vice versa. Not only has the content of some of the *Electroacoustic Movies* work derived directly from work previously undertaken in both the 1980s and 1990s, the practice itself is informed by and builds upon previously explored practices and methodologies; and there is a reciprocal informing of critical, theoretical and contextual issues between past and present work.

In engaging with the Journal of Media Practice ScreenWorks⁶³ project and the AHRC funded AVPhD training and support network for students, supervisors and examiners of audio-visual practice based doctorates⁶⁴, the work contributes new knowledge to the consideration of media practice as research in UK academia. Dovey (2009) cites my work with Tim Howle in his evaluation of the contribution to new knowledge, its engagement with the aims of the ScreenWorks project, and in the wider context of substantiating practice led research contributions and establishing new protocols for creative media practice in academic research⁶⁵. Dovey defines this work as being

⁶³ See <http://www.jmpscreenworks.com/> [accessed 12.04.2012]

⁶⁴ See <http://www.westminster.ac.uk/research/a-z/cream/avphd> [accessed 12.04.2012]
AVPhD hosted and supported 12 training events around the UK and Ireland. Attending many of these, I organized, chaired and presented at the July 2008 event, hosted at the University of Sunderland, which had a particular focus on sound and audio-visual practice.

⁶⁵ In the very different relationships of sound and image developed by Chapman and Cottridge for *Hark* and by Cope and Howle for *Open Circuits* (6 mins). A collaboration between

‘platform research’ meaning ‘research into the aesthetic affects of new production technologies’(ibid, p.16), stating that,

Many of the works published in the first volume combined different degrees of aesthetic, platform and process-based research methods in their search to find innovative ways of representing themes rarely accommodated within the genres available to the hit factory⁶⁶ of mass media (ibid, p.20).

Analysing how the parameters that ScreenWorks establishes lead to interpreting work and situating it within a wider network of interactions of the academics’ notions of ‘knowledge exchange and transfer’ (ibid, p.21) concluding that;

Another answer to the question posed... concerning the knowledge exchange value of a project like *ScreenWorks* is to say ‘ it is too early to tell’. It is too early to tell how a student taught by the sound-and-vision artists Cope and Howle might turn up in music or film creating commercial hits... Each of these interventions is part of the complex network of exchanges which constitute a particular ecology of cultural production and exchange whose impact is hard to quantify (ibid, p.22).

Referring to Stephen Jay Gould’s analysis⁶⁷ of evolutionary biology based ecology and concluding that,

In the Long Tail of the media market place screen practice-as-research will become a site for researchers, students, teachers and industry creatives to go to *think* about contemporary moving image culture (ibid, p.23).

My work can be seen to contribute new knowledge and locations for this thinking, and in addressing the questions Birtwistle raises when he asks,

After forty years of intensive critical undoing, fuelled by structuralist and post-structuralist theory, how might it be possible to move on to think, and to produce culture, in another register? Within the context of a radical poetics of audiovisuality, how can we rethink the place and role of sound in film and video, and move beyond the deconstructive and oppositional rationales and practices that have dominated avant-garde film for so long? (Birtwistle, 2010, p.173)

I propose that *Northern Industrial Scratch* evidences an original, consistent practice over a significant period of time. Emanating outside the UK capital, emerging from the post-punk/industrial music cultures and the Scratch video movement and

filmmaker Nick Cope and electro-acoustic composer Tim Howle, *Open Circuits* is a visually and acoustically intense work, which tightly intertwines primarily abstract visual material with a complex and dynamic electro-acoustic soundtrack (Dovey, 2009, p18-19)

⁶⁶ The ‘hit driven economy’ being practice solely driven by industrial parameters of broadcast media ratings of success.

⁶⁷ In Sutton Smith, B. (2001), *The Ambiguity of Play*, Cambridge Mass: Harvard University Press.

contributing new knowledge to the histories, understanding and contexts of these and subsequent cultures. Exploring particularly how the encounter of film, video and sonic dimensions can operate as an affective, synaesthetic, transsensorial experience. In Roger's terms 'a musico-visual experiment' and intending to be registered by the viewer as sensory and embodied experience as much on intellectual as on cognitive levels, through both single screen practices and live performative and expanded cinematic presentations of the work. As such the work contributes new knowledge to both audiovisual/visual music practices and their contexts, and the history and contexts of expanded and underground cinematic practices. The work also contributes new knowledge in the field of sonic arts and acousmatic/electroacoustic composition.

FIGURES AND ILLUSTRATIONS

Figure. 1.1 (p.17) Tim Howle, performing a live sound diffusion mix of *Son et Lumières*.

Sixteenth Annual Florida Electroacoustic Music Festival, University of Florida, Gainesville, Florida April 2007.

Figure 1.2 (p.32) Scratch Television, ICA screening programme.

Programme for the first national screening of Scratch, *Scratch Television: Watch This Space*, at the Institute of Contemporary Arts, London, Tuesday 4th December 1984.

Fig. 2.1 (p.48) Metamorphosis/Tiab Guls concert posters, 1982.

For gigs with the *Doublevision presents Cabaret Voltaire* video, Ad Lib Club, Nottingham, 10th November; Factory Record's Section 25 and the Factory *Video Circus* video programme, 26th January; and Factory Record's band Crispy Ambulance, 13th October, both also the Ad Lib Club.

Fig. 2.2 (p.51) 391 *View From Hear* booklet page. The quote from a now lost source.

Fig. 2.3 (p.52) 391 magazines, *Soundtracts* cassette and *View From Hear* video.

Fig. 2.4 (p.57) 391 live visual performance.

Poster and photo of the author performing live, note Super 8 projector in background; Le Phonographique Club, Leeds, 26th January 1984. Making the front page; *Mass Murder* fanzine, 3, Leeds, Spring 1984.

Fig. 2.5 (p.63) 16mm film projection set up at Krizanke Theatre in Ljubljana.

Switching between projectors live, and mixing between image sources by manually obscuring the projector lenses by hand in time with the live music.

Fig.2.6 (p.68) *Radiance* installation, Scarborough, December 2002.

Digital video and interactive sound installation; an immersive environment of video projections and interactive sound produced for the Scarborough Festival of Light, The Crypt, St Martin's on the Hill Church, Scarborough, in collaboration with composer Rob Mackay.

Fig.3.1 (p.74) *Scratch Video* poster, Dundee Contemporary Arts, Dundee, April 2008.

Fig. 3.2 (p.83) Tim Howle performing a live sound diffusion of *In Eclipse*, Indiana, 2009.

Society for Electro Acoustic Music in the United States, annual conference, Fort Wayne, Indiana.

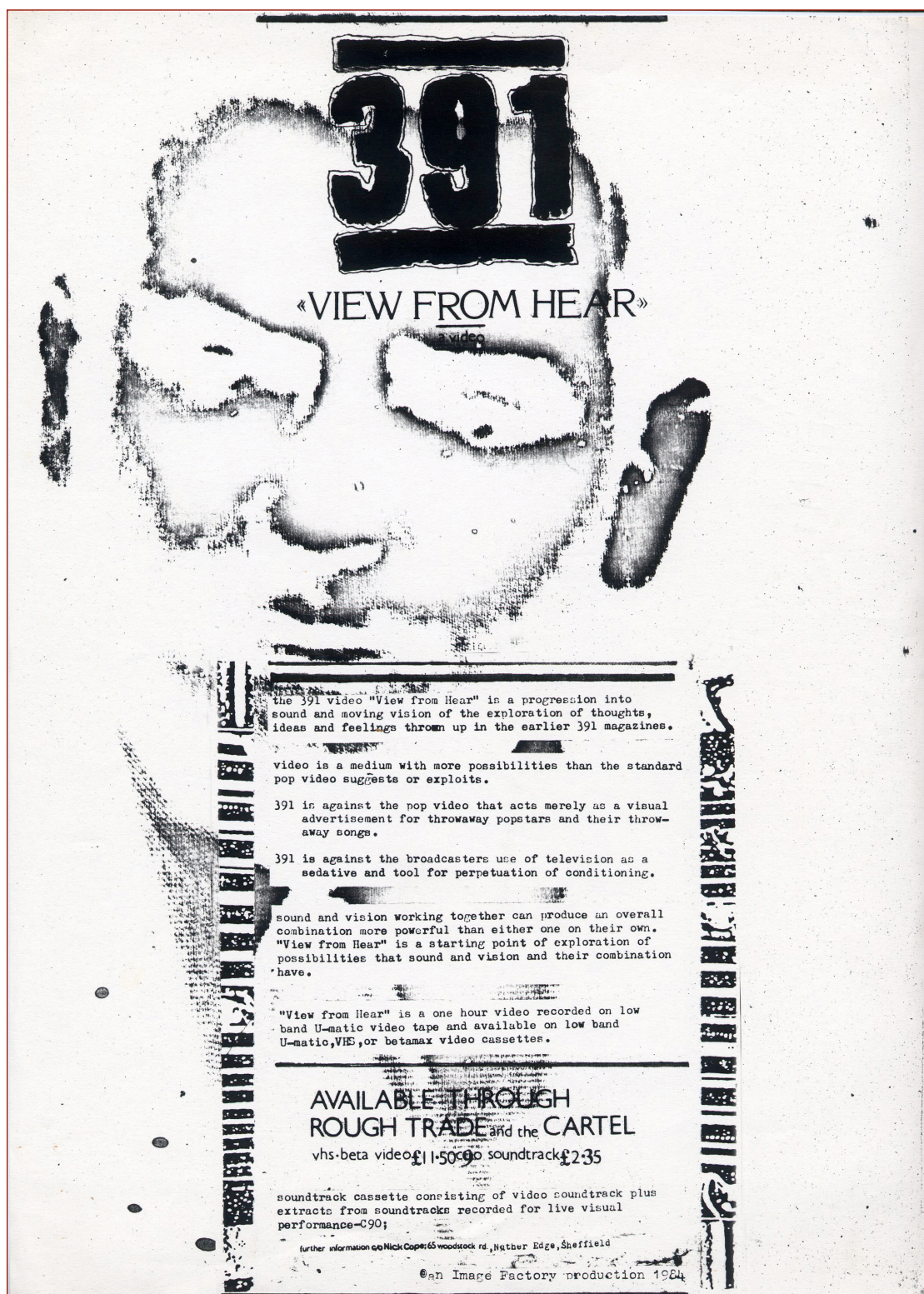
ILLUSTRATIONS



1. Y fanzine, Nottingham 1981-83.



2. Metamorphosis: *Conception* 1982, audio cassette, (1982) Leeds: Flowmotion FM(C) 004; *Rising from the Red Sand vol.2*, audio cassette, (1982) Whitstable: Third Mind Records TMT05. The author on vocal duty. Metamorphosis; l-r, Meloni Poole, Jonathan Tait, Matthew Collin, Nick Cope.



4. Publicity flyer for *View From Hear*, 1984.

overload your senses.

there shall be 391 images on playback and only 2 eyes to see.
there shall be 391 voices on playback and only 2 ears to hear.

391

a multi-media experiment

re-present the images as they are seen, confronting and confusing a random image that lasts for a second on the retina and is gone, an image that is obscured by the blinking eye, or a passing bus, or a wall or a building or a pedestrian who you shall never see again, until you read of his death in the paper, "psychopath shot by police-391 bullets riddled his body."

by confusing the images, which were all chosen to have a desired effect on you-the advertising agencies don't study psychology for nothing-by presenting this information how it is really seen, and not how the conceivers would wish it to be seen, by breaking it down, by juxtaposing it with conflicting information, something new shall rise from the ashes of these dead gods, something new shall rise from the dust of these dead gods, from the confusion, subliminal, hidden secrets shall be revealed, cheat in the games that are playing with your brain, breakdown the control the image has over you by changing their preconceived juxtapositions with yours-the basic law of juxtaposition and the basic law of association and juxtaposition; any object, feeling, odour, image in juxtaposition with any other object, feeling, odour, image will be associated with it.

employ all the weapons from their propaganda factory and turn them back on themselves.

"vested interests want us lazy and atrophied."

they are anaesthetising the spirit, you are playing the game to yourself, you are anaesthetising your own spirit, into numbed submission, the soul is dying, you are conditioned and contained into an existence less satisfying than you are deserving of.

employ all the weapons, to break out. sound, image and vision-the word, picture, photo and film re-presenting a new view every second, your own view, become the controller yourself-do what you want and what your intuition tells you.

a suburban housing estate superimposed on itself 391 times in an orange glow.

a bedroom that disintegrates into a spectrum, hidden behind a decaying blue screen, takes a trip to vietnam and flies above the city.

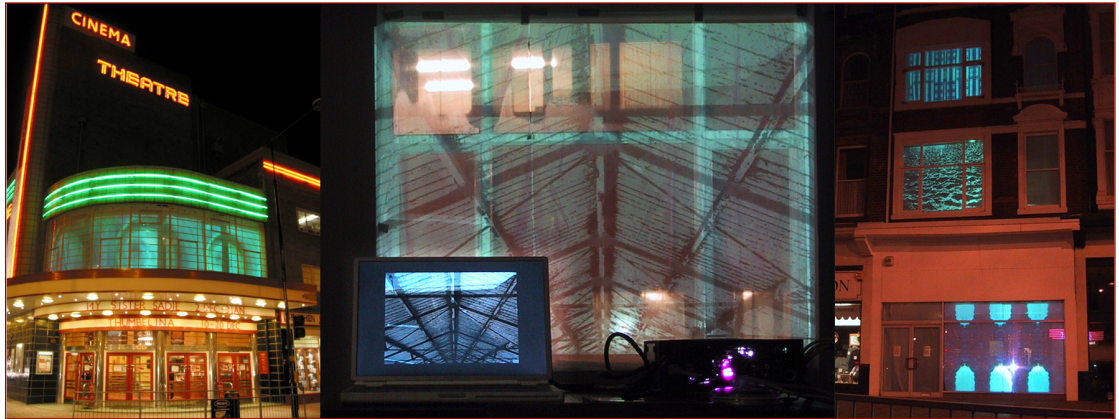
people walking into a grave of concrete woods.

release the meaning that anchors it to reason. political bible-belt moralising or a return to an idealised job not bomb? is there a choice? choose yourself.

who am i to judge? who are they to judge? would you trust a man who wears gowns and wigs with your laws? would you trust a man?

confront through confusion and then maybe something else will appear.

5. 391 Soundtracks/Images on Playback booklet page.



6. Public art projection projects with Create Arts Development Agency, Scarborough *Festival of Light*, December 2002. The *Digital Theatre* – video projections illuminating the Stephen Joseph Theatre; *The Digital Store* – shop window projections lighting up empty high street shopfront.



7. Digital projections illuminating the floating stage, on the lake of Peasholm Park, Scarborough, for Peacehome music festival, September 2004.

Multiscreen projector set up for VJ concert with Hexstatic, University of Hull, Scarborough Campus, November 2003.

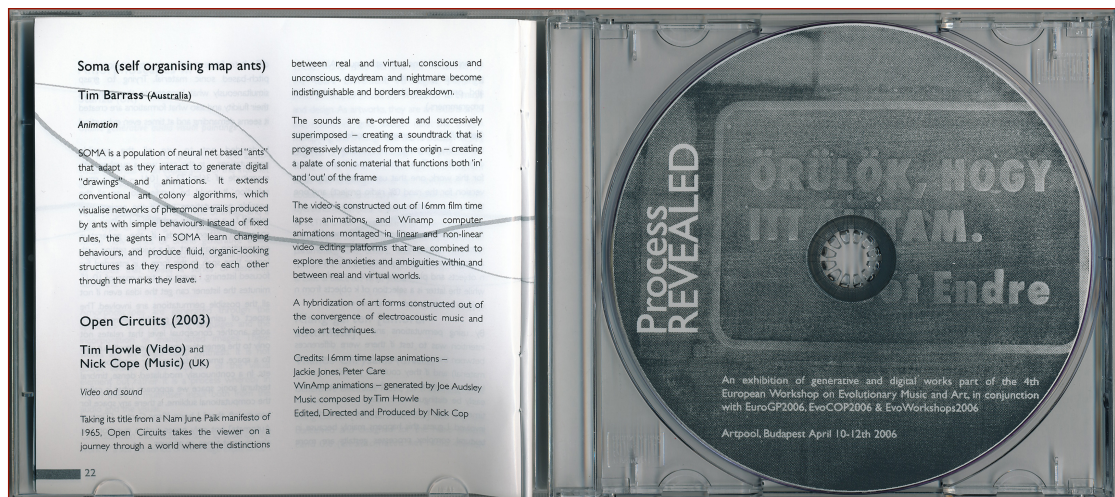


8. A further multi-screen set up for a return visit of VJs Hexstatic, Scarborough old railway station, November 2004.

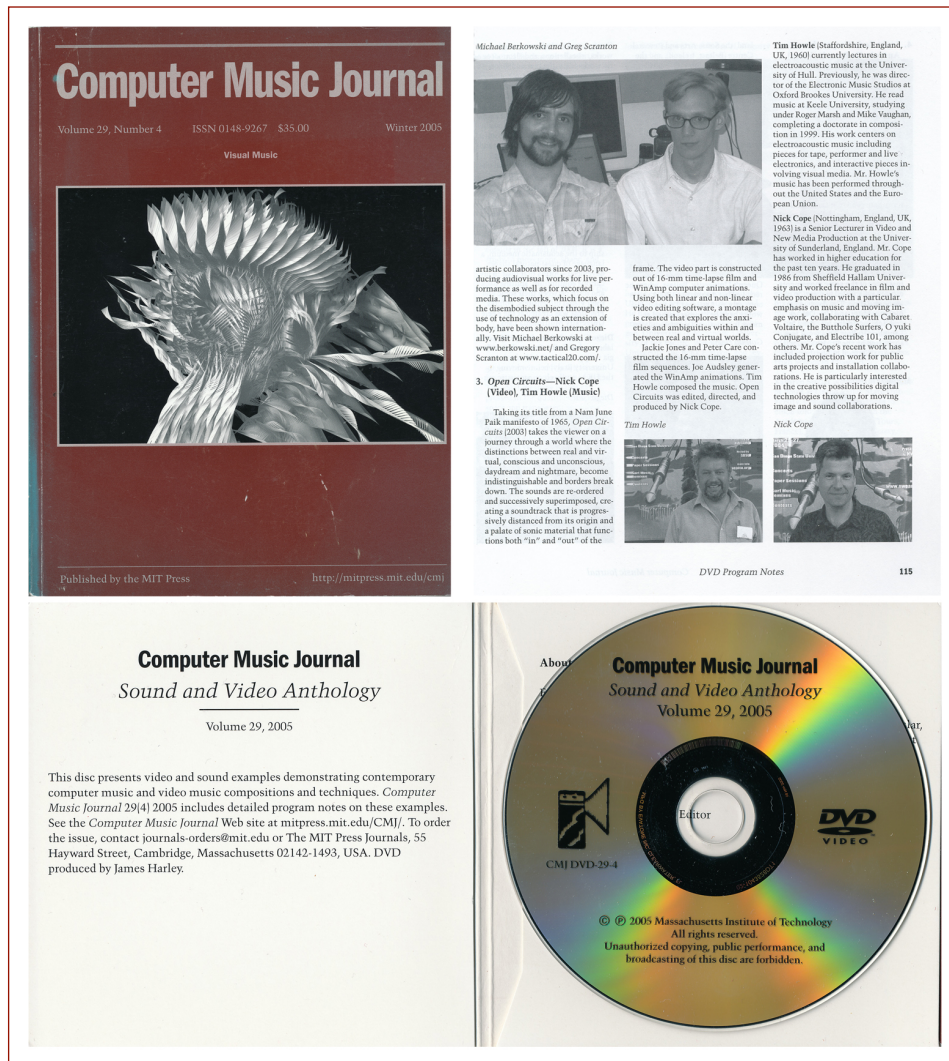
Projections reflected in the lake at *Peacehome* music festival, September 2004.

Outdoor cinema screenings on Scarborough sea front for *The Environmental Film Festival*, 2003.

Public art installation for urban regeneration conference *People Making Places*, illuminating the bay windows of The Royal Hotel, St Nicholas Street, September 2002.



9. *Open Circuits* published on DVD; *Process Revealed* – Documenting the European Conference on Evolutionary Music and Art, Artpool, Budapest, Hungary, April 2006, Published by Goldsmiths, University of London.



10. *Open Circuits* published on DVD; Computer Music Journal, Volume 29, Number 4, 'Visual Music' Edition, MIT Press, Winter 2005.



11. *Son et Lumière* screened at the Visual Music Marathon; hosted by MFA Computer Art program of the School of Visual Arts and the New York Digital Salon, Visual Arts Theatre, New York, April 2009.

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10b. Open Circuits screenings and conferences, 2004.

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Paper Presentation, Exhibition and Display of work – with Dr Tim Howle;

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15. Editorial board referees' reviews and feedback for *Open Circuits*; submission for publication on *ScreenWorks DVD: Documenting Practice based Research*, in association with The Journal For Media Practice, Intellect Books, June 2007.

16. *Scratch Video*, screening, Dundee, 2008.

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17. *Scratch Video* installation, Glasgow, 2009.

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18. *Beyond Film Festival* programme notes and press coverage, 2008.

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19. Edinburgh Film Festival screening, 2009

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20. Letter of confirmation of authorship

from Professor Tim Howle with regards to collaborations on *Electroacoustic Movies*.

Different but interesting...

THIS week our local band is something a bit different. Certainly different from the other groups we've featured over the past few weeks, and not exactly on the same wavelength as the people you find in the hit parade.

The six songs featured on the cassette I've got, for example, are not the sort of thing one would call them interesting. If you're asking for Tenor Horn production or Tight Fit tunes, you'd probably call them dull.

Metamorphosis, formerly Tiab Guls, are Matthew Collin, Nick Cope, Jonathan Tait and Meloni Poole.

They don't like rock 'n' roll, who have or most groups in Nottingham.

"Watching a band playing instruments is really boring," they say.

But to suggest that all this music from a glossy hit brings animated protest.

"We're against it," said Nick. "We're trying to do something more than an end more."

They admit to being self-



group's music puts together some odd voices — screams, hisses of guitar and stuff — with the relative discipline of drum patterns.

At least the music on my cassette does. The band based on content change and say two performances last week's effort will be radically different.

It doesn't sound the way to build up a big following, but Metamorphosis talk about "doing things on your own terms."

Metamorphosis are from the left: Nick Cope, Jonathan Tait, Meloni Poole and Matthew Collin



By Warren Shore

PART ONE OF A SPECIAL CUT-OUT-AND-KEEP SUPPLEMENT

WILD PLANET

Dave Henderson, bored with the clap-trap rat pack, takes a journey around the world and unearths all manner of difficult music



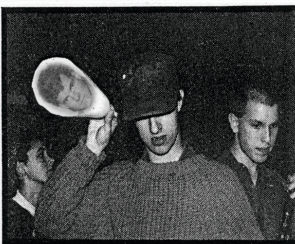
GARY AND CHRIS OF THIRD MIND

WITH THE release of Third Mind's 'Rising From The Red Sand' cassette — the label's Chris Brown and Gary Levermore pictured left — a whole spectrum of music from around the world was brought together in a 2x60 package. The wealth of sound and variation of content so impressed me that I began to contact the groups involved to see what else they had been doing.

Underground, free-form, experimental, avant-garde, industrial, call it what you will, but there's a blossoming sub-structure of groups around the world who are attempting to produce music that is ultimately different. They are not tied together as any kind of neat package but merely as a network of friends who are in sporadic contact with each other.

In compiling this preliminary listing I have heard things that I have never heard before and met some of the innovators of the art. Even in its mammoth proportions there are others who I couldn't contact or who were on the perimeters, but once you've entered the network it's possible to delve much deeper into the unknown.

May 7, 1983 SOUNDS Page 23



METAMORPHOSIS: Impressive 4 piece from Nottingham whose ideas and performance are pretty unique. Energetic and accessible new dance music with an array of instruments — including glockenspiel, clarinet, trumpet etc — over powerful rhythms. Their early music shows a new angle on the Skidoo brand of fiery dance music and a strong feeling for ambience.

Already they have moved on and developed a new sound of their own which will be displayed on their forthcoming *Flowmotion* releases — a retrospective cassette and a new LP. Consisting of Jonathan Tait, Matthew Collin, Meloni Poole and Nick Cope their musical progression — the most important aspect of their existence — is reproduced in words and pictures in a series of small scale publications put together by the individual members — 'Y', *Mobray Product*, 391 and *Hiatus*.

Metamorphosis are one of the most exciting new groups to emerge for a long time.

Contact: 64, Main St, Keyworth, Nottingham, NG12 5AD.

391: Magazine put together by Nick Cope of Metamorphosis as an alternative to the 'run of the mill bands, records, gigs type fanzine'. A compact collection of images varying from contributions about Dada artists to extracts from *The Temple Of Psychick Youth*.

A bargain at 20p plus an a/c and available from Nick Cope, 2, Clifford Close, Keyworth, Nottingham.

CREASED LIKE THIS. 12p



SECTION 25
TIAB GULS
FACTORY VIDEO



The two screens for the showing of the Factory Video stood at the back of the stage, and it was really weird seeing people clonouring around an empty stage for a better view of a TV — just like staying at home to watch the telly, except the programmes are different.

The video features just about all the Factory bands; A Certain Ratio, New Order, Durutti Column, Section 25, and, of course, Joy Division. The Joy Division segments were the ones that drew the greatest response, but it seemed a little like a sick joke seeing all the people stood there with their mouths open whilst Ian Curtis covorted crazily on an 18 inch screen. Interesting, but the screens hurt your eyes after a while.

Next were Nottingham band, Tiab Guls, and they used the VCR and screens to show fragments of *Jaws*, *Apocalypse Now*, and 2001 (the psychedelic scene, Maqaani!), along with other scenes from the TV. The video enhanced their performance — dark, throbbing, rhythmic music — rather like 23 Skidoo, but with a greater sense of percussive rhythm from the (sometimes) two drummers.

Tiab Guls were very good; danceable, and listenable. The Punks next to me said that they were "boring, but the drumming's great."; three went to the bar, one remained — obviously enjoying himself. How long before everybody gets down to Tiab Guls?



■Press 'play'. Guillotined battery-hens are falling into an Electrolux mixer. Riot police storm hair spray adverts, electrode-manipulated laboratory rats collide with stuttering newsreaders, the buckle of a straightjacket is refastened endlessly. The sound is a low melancholic drone of synthesised echoes and radio static. Eject. This is 'Bleeding Images' by Nocturnal Emissions.

■Press 'play'. Goose-stepping soldiers in Red Square receive the salute from Thatcher and Heseltine at the Conservative Party Conference. The Saatchi Tory logo, an ice-cream cone with flames leaping out, blurs into the hammer and sickle. Lady Di glides by waving to the beat of New Order's 'How does it feel to treat me like you do?' Eject. 'Scratching for a new texture' by the Duvet Brothers.

■Press 'play'. Sultry eyes blink on screens within screens. Joan Crawford slaps William Holden. Violins play a distant tango, interrupted by snatches of dialogue from Hollywood melodramas. Floating layers of images are washed away by seeping pinks and crimsons, like the jelly blobs in those novelty table lamps. Eject. 'Polka Dots and Moonbeams' by Sandra Goldbacher.

HIP HOP Video, image break-dancing: television does a body-pop. Broadcast TV is scoured for arresting images and fed into video editing systems like shredding machines. The fusion of funk rhythms and visuals on collision course crumble original context. Reassurance and sweet reason, television's facade, disintegrate before your bombarded eyes.

Paul Maben of 'Protein Video' hands over the choice of images to a computer, attempting to simulate an organic, visual osmosis. His ambition is to mix sound and vision live. Grand Master Flash toasting live broadcasts with pre-recorded tapes. Image-rapping in a video disco.

George Barber takes the innately seductive quality of TV to mix colour, shapes and movement into hypnotic, fluid sequences. The screen becomes a crystal ball, triggering the subconscious. TV as the Dream Machine.

The Video Lounge at the Frigate in Brixton, with its 20-screen TV installation (presently moving house and re-opening on December 1st) has provided one of the few exhibition venues in London for scratch video to reach a wider audience. Now established video-makers like Derek Jarman, Cerith Wyn Evans and Richard Heslop are joined by bored TV addicts with a lot of state-paid leisure time on their hands, and a video recorder in the front room.

Scratching is so simple. Just playing with the TV remote-control con-

sole, quickly switching stations at random, is a basic scratch. What emerges isn't just a jumble of voices and images but the personality of broadcast TV itself. Its self-importance, its hectoring, its banality and plastic smile.

It's just this attitude to television which unites the diverse offerings of video-scratchers. The focus isn't narrative film genres, or individual TV programmes, but the effect of television on tap, the stream of the schedules. It was only a matter of time before television got the scratch treatment. We had to wait for the tools of TV and video to fall into the 'wrong hands'.

An idea of this attitude might be an all-nighter of the movies 'Koyaniscatsi', 'Atomic Cafe', and 'Videodrome' with maybe the 'Animal Film' thrown in. That's a world out of control, a victim of technology's own mindless momentum, with a humanity hopelessly alienated from nature, and, via the mass media, image-numbered into unreality. Scratch prescribes 'Close Encounters of the Subliminal Kind' as the antidote.

The latest tape from Brixton-based multi-media outfit, Nocturnal Emissions is called 'The Foetal Grave of Progress'. It leaves you feeling you've just witnessed the final death-throes of a civilisation, sadly ours. All its past traumas flash by in seconds, before the last electronic bleep and oblivion.

The soundtrack is an aimless, pathetic whine punctuated with snatches of speech, traffic and baby chuckles, as if we're on remote-control search for meaning amongst the image debris of an information-overdosed world. Tanks at portside, radar scanners, smoke and rubble vie with fish fingers and toothpaste ads for our fleeting attention. The pulse of the Ghost in the Machine.

Such preoccupations inform Nick Cope's 391 scratch, 'The View From Hear' clearly signalling that we should learn to 'listen' to television, like music, rather than watching and analysing for meaning like the way we read books. Western culture prioritises sight over hearing, scientific rationality over intuition and feeling. Conventional television reinforces such myopic awareness, and information is packaged into easily digestible stories, whether it's the news or a soap. The problem is that the bits don't add up to a whole. To understanding.

391 draws scratchers in Sheffield and Nottingham together, and developed out of local fanzines, after they got bored with just covering bands, records and gigs. Like the Nocturnals and another Sheffield group, the Anti-Group, they see video as part of a broader movement to stage multi-media events, incorporating scratch sound, multiple



Scratch and run

film and slide projections as well as video installations.

Cope is fond of quoting Situationist writings to explain what he does. 'Work follows the random fragmented path that our mind takes every day, turning from dream to reminiscence, from nightmare to prescience, from the longings for objects to the longings for sex. As the foundations crack, our society follows this pattern, as random event piles on random event, and like a drowning man the past of all ages flies before our eyes. Instead of imposing order, this vortex is received and celebrated, then concentrated into a force of unexpected power.'

Which is probably where Genesis P. Orridge and Psychic TV come in. Armageddon cultists and William Burroughs devotees, Psychic TV give innocent entertainment a very bad name. Which is just as they intend.

Their live performances of sensory over-kill, employing extreme imagery of satanic sex rites or spoof christian ikonography are experiments in mass disorientation. 'Altered States' tests attempting to free the spirit from predictable control. Like those voodoo dances which induce trance-like states. If television's the opium of the masses, will orgasmic communal seances such as these be the bingo of the

future?

William Burroughs predicted as much in 'Wild Boys' back in 1968. Along with punk style ('the chic thing is to dress in expensive tailor-made rags and all the queens are camping about in wild-boy drag') he gives us The Penny Arcade Peep Show—moving multi-screen video boxes, enveloping us in a fusion of sound and vision. 'Fragmentary glimpses linked by immediate visual impact... a sensation of speed as if the pictures were seen from a train window.'

Frankie's 'Two Tribes' is inspired by Mad Max II, a wild boy if ever there was one, and Marc Almond is signed up to star in the movie of Burroughs' book. Doublevision in Manchester distribute scratch videos of Cabaret Voltaire and 23 Skidoo, and the IKON/Factory label have just brought out 'The Final Academy Documents', the early film scratches of Burroughs and Anthony Balch. The Rough Trade shop in Notting Hill stocks a small range of independent scratch cassettes.

Scratch has arrived. But will the media, as usual, simply detach the style from the substance to market newer bands and consumer durables? Charlotte Street becoming the new Kings Road?

Video-scratching is an inter-active response to the one-way arrogance of broadcast television. And

perhaps the growing accessibility of the medium, both for creating new messages and distributing alternative information, gives some hope. A flick through the extensive library of London Video Arts in Wardour Street, or the Videothèque at the ICA shows just how adept video-makers have been in subverting conventional expectations.

Clive Gillman's 'Warning, Attack and Recovery' demonstrates the economy of scratch, and the irrelevance of soap-opera narrative, by saying in eight intense minutes what 'The Day After' and 'Threads' took hours to say. While Graham Young's 'Ships, I See No Ships' brilliantly debunks the show-biz jingoism of a post-Falklands military tattoo, scratching the antics to a reggae steel-drum soundtrack.

Steve Hawley's 'Science Mix' is a hilarious parody of TV commercials, mixing archive '50s soap powder ads (including a genuine nontangle wash-tub clip where radio-active clothing is rinsed static-free!) with present-day versions.

And Jez Welsh's 'IOD' (Information Overdose/Imagine Other Destinies) lays image over image in abstract, geometric designs, weaving around a soundtrack of buzzing radio frequencies, distant telephones and DJ bilge. As with much scratch video, the idea of image pollution, and our so far

unrecognised need to develop an 'ecology of information', permeates the work.

Can video wean us off our addiction to the dominant television habits so assiduously nurtured by consumer capitalism? Certainly it can claim to have established itself as a specific creative medium, no longer in hock to the codes and language of film narrative or broadcast television. And scratch brings together the fluidity of video-editing, more akin to sound-mixing than montage film techniques, with a healthy critique of the mass media.

But are we ready for it? And with the absence of social exhibition venues, will most people ever be challenged to think differently about the sort of information they receive and how they consume it? When confronted with the apparent incoherence of scratch, are we prepared to suspend our critical faculties—in order to re-discover them?

If television is our shop window on the world, scratch has just chucked a brick through it, and is busy looting 30 years of goodies, with abandon. Will the results be inflammatory or wallpaper?

See Video Listings for details of forthcoming exhibitions of scratch video at ICA Videothèque, London Video Arts and Moonshine Arts Centre.

19

CITY LIMITS OCT 5-11, 1984

SUBVERTING TELEVISION

1

deconstruct

selected by Mark Wilcox

2

scratch

selected by Michael O'Pray

3

alter image

selected by Alex Graham

A three part programme of British video art

Appendix 3a. Subverting Television programme notes, 1985.

dē-constrūc' tion

Deconstruct

This two-part programme gathers together a varied selection of visually exciting and demanding videotapes; some are historical, others are contemporary. Seminal works from the history of British video art, for instance, can be seen alongside the latest 'Scratch' work in which the boundaries between art and pop video melt away. Out of these unique juxtapositions a common thread can be teased which brings meaning to the present selection, which allows a new work, a new totality, to emerge under the banner of *Deconstruction*. All the tapes, in one way or another, attack the beliefs and conventions which govern the way our world is represented on television and in the cinema. These conventions make the complicated process of putting a film or TV programme together invisible – as viewers, we're given a window on a world in which everything seems natural and ordered. In contrast, the following videotapes engage with that world, turn it on its head and force us to question our position as spectators. The two programmes are both self-contained, a complementary echo of one another. They pursue the same argument, starting from an important early work of the late Modernist period when the material factors of video technology became the self-reflexive content of the videotape itself. Each programme moves onto Post-Modernist work of the early 1980's which picks up the challenge of representation and narrative, attempting to deconstruct the fictions which make up our reality – albeit with another fiction. The two programmes are finally brought up to date with work by a younger generation of artists and include a selection of 'Scratch' video. The scratch artists borrow eclectically from the image depositories of mainstream film and TV, making a radical critique of contemporary society – a society dominated by the media and by the mediated image. Video art in the 1970's got a bad name; it was meant to be boring, interminable and either austere or narcissistic. What might be surprising for new viewers is just how exciting, pithy and sensual the two works from this period by David Hall look. Recorded on crude black and white equipment, *TV Fighter* compiles a powerful sequence of archive war footage, originally shot from cameras mounted on the nose of fighter planes as they strafe enemy targets. The spectator is pinned down in the hot seat, vicariously experiencing the excitement of speed and danger and also aware of the destruction in which s/he is implicated – just by looking. This videotape highlights the ambiguous position of the viewer, safe in the darkness of the auditorium but gripped by a spectacle which is clearly an illusion, yet also forms a visceral experience. David Hall's *This is a Television Receiver* is one of the few pieces of video art created to be broadcast on British TV. As such, it should be considered as 'television' – what is experienced in an auditorium or gallery today is a video record of a work originally beamed unannounced into peoples' homes. The well known TV newsreader, Richard Baker, delivers a didactic text which exposes the illusion that a human being is talking to us. We learn from him, for instance, that his voice is emitting not from his lips but from a loudspeaker in the TV set. This address is repeated and each time the image and sound are re-recorded and degenerated his face and voice become more grotesquely distorted. This figure of authority is reduced to what, in essence, he is – a series of pulsating patterns of light on the surface of a glass screen. In this way, paradoxically, the verbal statement is realised by its own disintegration, along with that of the image. The illusion of both transparency and of power are shattered. This is deconstruction in its primary, irreducible form; only by remembering these important lessons have artists subsequently been able to venture out of the enclosure of self-reflexivity and into the perilous world of representation and narrative. John Adams is such an artist. We are guided through *Sensible Shoes* by the voice of a woman who narrates a complex and bizarre story. As a Post Modernist text this tape is both literary and poetic; it presents a reality made up of compounded fictions, sometimes competing, sometimes complementary. The leading characters are never seen; instead the camera explores a room in which a TV set is playing, as an oblique relationship develops between what we hear and what we see. Images of cat food and of violent, macho TV heroes accompany a tale of love, betrayal and revenge.

One of the lessons of Post Modernism is that there are many ways to tell a story. *Calling the Shots* remakes a technicolour sequence from a 1950's Hollywood movie – not once but three times. It progressively exposes the artifice and mechanics of production; behind the painted set plus poised actors, lie cameras, lights and technicians. Reconstruction becomes deconstruction. Simultaneously questions of the representation of women are raised and the power politics of gender are explored. The tape is funny and disturbing, a piece of subliminal agit-prop for the liberation of women and men from stifling roles.

Another point of attack on mainstream film and TV is through the eyes of personal experience. This has been the greatest strength of the excellent feminist video art which has emerged in Britain. Catherine Elwes' *The Critic's Informed Viewing* is a restless, meandering journey through an evening's viewing in front of the box. The woman in this piece is not an object designed for the gaze of men but is instead a critical, active observer. She is the viewer, not the viewed. The artist as armchair critic examines the way in which TV represents women and even intervenes in the playback of the videotape itself; freezing frames, flipping channels, cracking jokes and munching on a TV dinner. However, despite the throwaway lines and glib remarks, we know by the end of the tape that there aren't any easy answers. Exploring the same problem of spectatorship which David Hall looks at in *TV Fighter*, she comes to a perhaps similar conclusion; we have a dreadful fascination for what is bad for us, that which turns us into passive and powerless consumers of the image.

Graham Young's *Nil by Mouth* is also, in a different way, personal. The tape is an unedited record of what is, in effect, a performance by the artist – delivered not to a live audience but to a static camera. Taking the opposite approach of the scratchers who cut fast and furious to convey their message, Young instead presents us with the power of slow, even mundane, human activity. The artist gradually removes all the fittings of his room, including a radio receiver and TV set during a simultaneous stereo broadcast of a Beethoven symphony. We are watching what can only be described as an act of physical deconstruction. The illusion of realistic film and TV is utterly dependent upon the magical cohesion of sound and image. The tape makes a powerful assault on this tyranny of synchronised sound in a series of bizarre visual jokes. Richard Baker again appears and, prompted by the title *Nil by Mouth*, we conclude that as in David Hall's piece the voice of authority (or in this case of high culture) is but a ventriloquist's trick.

A precursor of much recent scratch work, *The Science Mix* by Steve Hawley and Tony Steyger takes us into a grouping of videotapes which use almost exclusively pre-editing footage. This tape re-cuts and fuses two adverts for washing machines; one from the 1950's, the other from the 80's. Using only this original source material the tape creates a dialogue between two media visions of a technological utopia – both equally absurd and disturbing.

Sandra Goldbacher and Kim Flitcroft's *Night of 1000 Eyes* is an epic of scratch video. Created not only for an art video audience but also for playback in a nightclub context, it is structured around and cut to a number of electro-funk dance tracks. It is also concerned with post Freudian concepts of pleasure – both to be celebrated and to be problematized. And foremost of pleasures in our visually orientated culture is looking. Kitsch Hollywood and Hammer horror films are broken down by machine-gun like edits which repeat themselves obsessively. Here the act of deconstruction is to distill and make manifest the hidden violence and sexuality in the products of mainstream film and TV. However, the scratch edit itself fetishises the filmic fragment and is a source of uneasy pleasure. This work is ambiguous, both diagnostic and celebratory; it exposes the pathology of contemporary experience latent in the cinema and on TV in a deeply pleasurable way.

Jeremy Welsh's *I.O.D.* is similarly seductive: a meditation on the 'media culture' of Western society as we slip into the apocalyptic anxiety common to the end of each century. He portrays a culture overloaded and polluted with visual and aural information. The tape consists of images and sounds electronically processed, overlaid and

Appendix 3b. Subverting Television programme notes, 1985.

finally abstracted into a fluid and sensual pattern. Superimposed is the text; "A glut of imagery... Images of despair... Images of desire... Images of destruction... Images of deconstruction". It is at this level of poetic analysis that the tape can perhaps be seen as a theoretical rationale for the structurally very different scratch video. The problem of 'information overdose' is both stated and revealed before our eyes. It is all the more a problem in that *I.O.D.* celebrates the fascination of our entropic decline into a vortex of indiscriminate information. It is up to the scratchers to provide one answer to this problem.

There is a sense of moral outrage in the cluster of 'hard-core' scratch tapes which complete the present selection; *Amen*, *Death Valley Days*, *Tory Stories*, *War Machine* and *Blue Monday*. Unlike the fluid scratching of Welsh and the Goldbacher/Flitcroft team which exploits all the sensual effects of video processing, these hard-edged works depend on the classic principles of film montage. Despite their modernity and pop influences they have many precedents reaching back into the history of film. In 1941 British cinema audiences enjoyed *Germany Calling...* *The Lambeth Walk* as part of their weekly entertainment. In this propaganda short Hitler was seen goose-stepping backwards and forwards repeatedly, in re-cut footage which had him prancing to the popular tune of the day. The political opposition, the didactic ends, the moral alarm remain the same but the subjects are now Reagan, Thatcher, the police state and nuclear war. Simultaneously scratch attacks television, stealing off-air images from the broadcast channels and forcing them into new, humorous and disturbing juxtapositions. It answers back, using the very same images to interrupt the one-way stream of information. Scratch moves from deconstruction to the reconstruction of values and meaning, to a moral order in an overloaded culture.

It should be said in conclusion that the selection of work described here is neither a "state of the art" survey nor a history of British video art. It has no such pretensions. However, if it indicates some of the intellectual challenge and visual richness to be found in such work it will have achieved its purpose, whilst exploring an important cultural and political theme.

Mark Wilcox

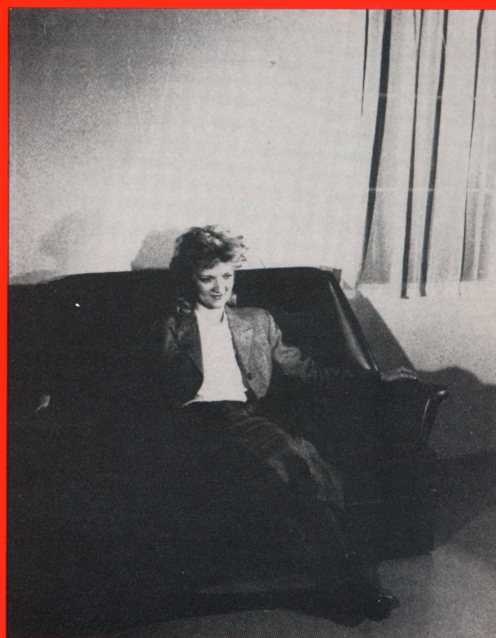
This programme of tapes was originally selected for tour on the Netherlands Video Circuit. Mark Wilcox would like to thank the British Council, London Video Arts, Michael O'Pray and the artists involved.

Programme 1

David Hall, *This is a Television Receiver* (8 mins 1976)
 Steve Hawley/Tony Steyger, *Drawing Conclusions - The Science Mix* (6 mins 1983)
 Graham Young, *Nil by Mouth* (13 mins extract 1983)
 Catherine Elwes, *The Critic's Informed Viewing* (10½ mins extract 1982)
 Mark Wilcox, *Calling the Shots* (13 mins 1984)
 Off the Record, *Tory Stories* (6½ mins 1984)
 Duvet Brothers, *War Machine* and *Blue Monday* (5½ mins 1984)

Programme 2

David Hall, *TV Fighter (Cam Era Plane)* (10 mins 1977)
 John Adams, *Sensible Shoes* (11 mins 1983)
 Jeremy Welsh, *I.O.D.* (9 mins 1984)
 Sandra Goldbacher/Kim Flitcroft, *Night of 1000 Eyes* (27 mins 1984)
 Nick Cope/391, *Amen (Survive the Coming Hard Times)* (3½ mins 1984)
 Jon Dovey/Gavin Hodge/Tim Morrison, *Death Valley Days* (10½ mins extract 1984)



Calling the Shots

Appendix 3c. Subverting Television programme notes, 1985.

scratch video

Scratch video

Hip Hop Video, image break-dancing: television does a body-pop. Broadcast TV is scoured for arresting images and fed into video editing systems like shredding machines. The fusion of funk rhythms and visuals on collision course crumble original context. Reassurance and sweet reason, television's facade, disintegrate before your bombarded eyes.

The Video Lounge at the Fridge in Brixton, with its 20-screen TV installation (presently moving house and re-opening in 1985) provided one of the few exhibition venues in London for scratch video to reach a wider audience. Now established video-makers like Derek Jarman, Cerith Wyn Evans and Richard Heslop are joined by bored TV addicts with a lot of state-paid time on their hands, and a video recorder in the front room.

Scratching is so simple. Just playing with the TV remote-control console, quickly switching stations at random, is a basic scratch. What emerges isn't just a jumble of voices and images but the personality of broadcast TV itself. Its self-importance, its hectoring, its banality and plastic smile.

It is just this attitude to television which unites the diverse offerings of video-scratchers. The focus isn't narrative film genres, or individual TV programmes, but the effect of television on tap, the stream of the schedules. It was only a matter of time before television got the scratch treatment. We had to wait for the tools of TV and video to fall into the 'wrong hands'.

An idea of this attitude might be an all-nighter of the movies *Koyaniscatsi*, *Atomic Cafe* and *Videodrome* with maybe the *Animal Film* thrown in. That's a world out of control, a victim of technology's own mindless momentum, with a humanity hopelessly alienated from nature, and, via the mass media, image-numbered into unreality. Scratch prescribes *Close Encounters of the Subliminal Kind* as the antidote. George Barber takes the innately seductive quality of TV to mix colour, shapes and movement into hypnotic, fluid sequences. The screen becomes a crystal ball, triggering the subconscious. TV as the Dream Machine.

The tape from Brixton-based multi-media outfit, Nocturnal Emissions, is called *The Foetal Grave of Progress*. It leaves you feeling you've just witnessed the final death-throes of a civilisation, sadly ours. All its past traumas flash by in seconds, before the last electronic bleep and oblivion. The soundtrack is an aimless, pathetic whine punctuated with snatches of speech, traffic and baby chuckles, as if we're on remote-control search for meaning amongst the image debris of an information-overdosed world.

Nick Cope, a video scratcher not included in this programme, is fond of quoting Situationist writings to explain what he does. "Work follows the random fragmented path that our mind takes every day, turning from dream to reminiscence, from nightmare to prescience, from the longings for objects to the longings for sex. As the foundations crack, our society follows this pattern, as random event piles on random event, and like a drowning man the past of all ages flies before our eyes. Instead of imposing order, this vortex is received and celebrated, then concentrated into a force of unexpected power". Which is probably where Genesis P. Orridge and Psychic TV come in. Armageddon cultists and William Burroughs devotees, Psychic TV give innocent entertainment a very bad name. Which is just as they intended. Their live performances of sensory over-kill, employing extreme imagery of satanic sex rites or spoof christian ikonography are experiments in mass disorientation. 'Altered State' tests attempting to free the spirit from predictable control, like those voodoo dances which induce trance-like states. If television's the opium of the masses, will orgiastic communal seances such as these be the bingo of the future? William Burroughs predicted as much in 'Wild Boys' back in 1968. Along with punk style ('the chic thing is to dress in expensive tailor-made rags and all the queens are camping about in wild-boy drag') he gives us *The Penny Arcade Peep Show* – moving multi-screen video boxes, enveloping us in a fusion of sound and vision. 'Fragmentary glimpses linked by immediate visual impact... a sensation of speed as if the pictures were seen from a train window.' Scratch has arrived. But will the media, as usual, simply detach the style from the substance to market newer bands and consumer durables?

Video-scratching is an inter-active response to the one-way arrogance of broadcast television. And perhaps the growing accessibility of the medium, both for creating new messages and distributing alternative information, gives some hope. A flick through the extensive library of London Video Arts in Wardour Street, or the Videotheque at the ICA shows just how adept video-makers have been in subverting conventional expectations.

Can video wean us off our addiction to the dominant television habits so assiduously nurtured by consumer capitalism? Certainly it can claim to have established itself as a specific creative medium, no longer in hock to the codes and language of film narrative or broadcast television. And scratch brings together the fluidity of video-editing, more akin to sound-mixing than montage film techniques, with a healthy critique of the mass media.

But are we ready for it? And with the absence of social exhibition venues, will most people ever be challenged to think differently about the sort of information they receive and how they consume it? When confronted with the apparent incoherence of scratch, are we prepared to suspend our critical faculties – in order to re-discover them?

If television is our shop window on the world, scratch has just chucked a brick through it, and is busy looting 30 years of goodies, with abandon. Will the results be inflammatory or wallpaper?

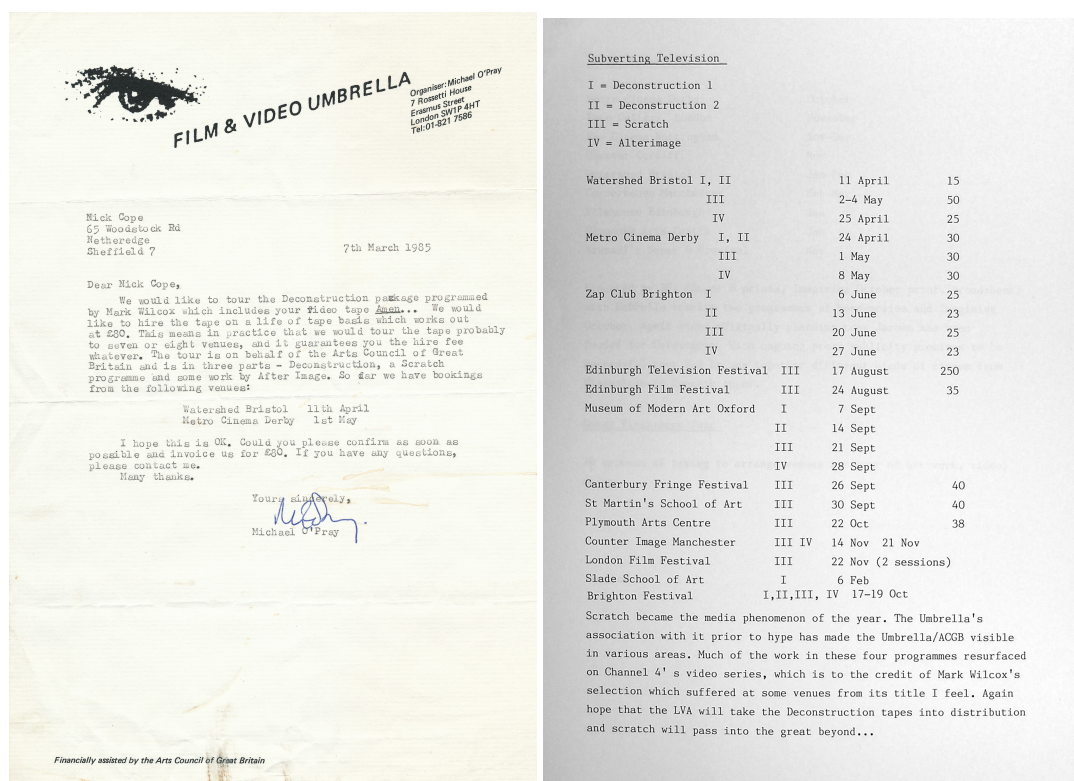
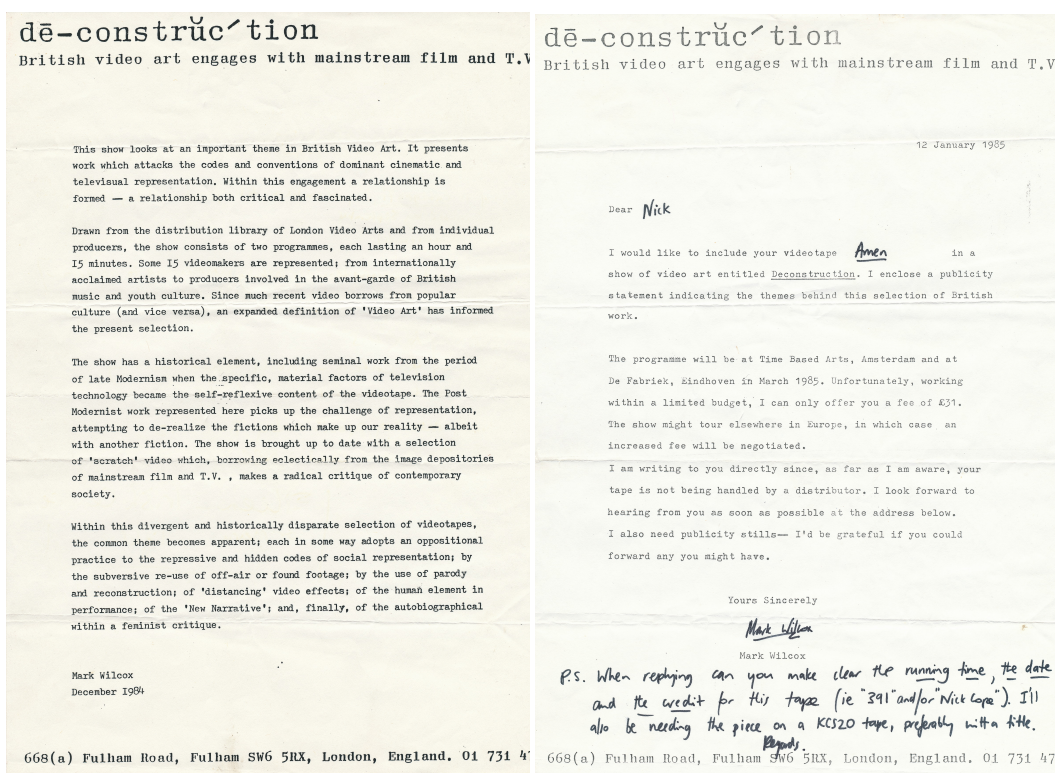
Andy Lipman

(This is an edited version of an article which originally appeared in *City Limits* No 157 Oct 5 – 11 1984.



The Duvet Brothers George Barber Sandra Goldbacher Kim Flitcroft

Appendix 3d. Subverting Television programme notes, 1985.



Appendix 3e. Subverting Television correspondence, 1985.

sustains the desire to stay awake."

391

release the meaning that anchors it to reason, political bible
belt moralising or a return to an idealised job not bomb? is
there a choice? choose yourself.
who am i to judge? who are they to judge? would you trust a man
who wears gowns and wigs with your laws? would you trust a man
confront through confusion and then maybe something else will
appear

further information c/o Nick Cope; 65 woodstock rd., Nether Edge, Sheffield

video

NAG, NAG, nag: judging from this baroque collection, art-mood cassettes are alive and Getting Distribution, but they're not quite the septic sapphires they used to be. Time dilute all things, especially in independent video. Too many of these tapes feature images and techniques that were born, crowned, and hauled from the cross a long time ago. This has the worst possible effect: the 'independents' are starting to look alike.

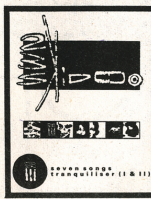
Enumerate these fixtures: tanks, bombs, militias, operating rooms, body parts, instrument panels, dead-dog urban landscapes, hallways, industry, blurry girls, anything shot off the TV, bits of text, plus the usual number of knives and helicopters. Trace these influences: Derek Jarman's genius-infused *In The Shadow Of The Sun* (1972, music by Throbbing Gristle, thankfully available on Doublevision cassette), which introduced a whole generation of art students to the gorgeous impurities of Super-8 film; plus very early Cabaret Voltaire and a whole lot of Crass, both of whom edited and edited and edited until every little narrative goose got caught and cooked. Add to this a couple of theories about ambient

entertainment, one or two of Genesis P. Orridge's fave mystery cults, many empty bank accounts and there you have it: Brit visuals that are beautiful, cheap, and so popular they're well nigh exhausted.

Verdict: a better future lies with someone like Holger Hiller, whose videos exhibit not a single pylon.

391: VIEW FROM HEAR
Nick Cope (Rough Trade/The Cartel) m.o. 66 Woodstock Road, Sheffield S7 1HA

SHEFFIELD! ANCESTRAL video seat of fracture, fear, fascination, ragged Super-8 zooms, and stock footage of motorcycles. *Hear* is almost the right kind of tumult; part one of this 50 minute cassette deals in brilliantly photographed idle anxieties—a car is just a smear, a sign is just a batch of angles, and a man in a white shirt drifting through a crowd looks exactly like an infectious agent. Part two however, is in high error: *Faces Of Death and Traditional Bowel Movement* (last fab title of the year) reach for the obvious shock serums—battered faces, kneeling prisoners about to get shot—and thus lose out on making us work for our sensations.



SEVEN SONGS & TRANQUILLISER (I & II)
23 Skidoo (Doublevision)

EASILY THE most delinquent bargain of the lot. Still, it's not all that deviant from the pain-catalogue norm, so let's concentrate on the instruments at hand: vision mixers and time-base correctors. Most of the effects in these five tapes are the work of two or more editing tools, which are shiny, addictive, and not very difficult to use. This is probably why people go overboard with the Empurpled Look, which in video is colour saturation, solarisation, superimpositions, slow motion,

etc. It takes a brave artist to lay off the scorched-edge sequences.

Now that you know that visual Cinderellas can easily obtain weird party dresses, what's left? DV 6 is part deadly ambience, part hand-on-the-lurch travelogue, and several very good ideas. One such good idea is daft and dumb, and manages to say more about industrial nausea than a thousand molecular views of 'Zone Ends' signs. Here it is: a stranger comes to town. Somewhere in the middle of the tape a huge, serrated metal loop rolls slowly out of nowhere, hissing and wobbling down the road like a factory fiend aiming to ventilate the populace. A bunch of kids just stand and watch it collapse.

SUSPICION: 3 TRACK VIDEO SINGLE

Laughing Academy (m.o. B.R.A.W. Products, 154 Gorgie Road, Edinburgh)

HERE TOO, the delicate lies down with the dismal. Just as you're beginning to believe that Laughing Academy are serious about dodging obviousness, along comes *Drowning*. This track displays slow-motion views

of the vocalist squinched underwater, which is exactly what a mainstream director would provide. There is also a tabasco-sauce vignette involving a knife and a shower curtain, but these gaffes are behind us now, because the rest of the tape is pleasantly corrosive.

Best of the colour-treated, repeated images: an upright suit of clothes dancing attendance on a fireball. Best subway shot of all time: a lone commuter being colonised by colour. Paul Blyth, Joan Ayr, and Doug McMillan also send the most gracious fan sheets, inviting other bands' correspondence on cheap video production.

THE FOETAL GRAVE OF PROGRESS
Nocturnal Emissions (Sterile Records)

MORE JOURNALS Of The Plague Years, circa 1984. Here we find the customary sights for steely moderns, all rushed, diced, colour treated, and accompanied by a nicely serpentine soundtrack. Heavy emphasis on the military, technology, punishment and architecture. No kissing, no warm woollen mittens.

EUROPEAN RENDEZVOUS

CTI Live 1983 (Doublevision)

ELEVEN SEGMENTS from the CTI tour of 1983, with music by Chris Carter and Casey Fanni Tutti and visuals by John Lacey/CTI. *Rendezvous* contains grim evidence of Art Damage, from the sleeve on inwards. This 'bank of visual possibilities' etc. etc. is in fact pickled in all sorts of terrible 'total environment' traditions. These are long, long slide projections of graveyards, sunsets, and dissolving masks, endless close-ups of teeth and hands, and a general air of colour-venomed murk. As is usual in the art world, no one thinks to move the camera around.

Some people blame Madonna for pulling coy little watch-me stunts; I never do. Casey Fanni Tutti, interestingly enough, is here seen jolling across banks of keyboards (*Sequence*), applying the makeup (*Intro*), tugging her hair whilst peeping thru the foliage (*Mary*), promoting the nude bod, and then dragging her fingers across her face (*Loop*). The revolution continues to be postponed.

DESSA FOX

VARIOUS ARTISTS 'Beyond Entertainment' (£12.50 including post and packing from DP Benson, 19, Newport Gardens, Headingley, Leeds)

WHEN ANY idea creates enormous interest and is suddenly an accessible form of contact you inevitably begin to get an avalanche of sub-standard fodder. Sadly, this 56 minute compilation falls somewhere in that category.

Possibly Derek Jarman can get away with linking his tacky 8mm footage together and slapping an ambient soundtrack on it, but, after all, he's Derek Jarman and he has a good track record. The cast of contemporaries on 'Beyond Entertainment' do *not* have a track record and on this showing are quite unlikely to develop one.

There's a couple of exceptions, but in the main, grating noises and overlaid images do *not* make for entertainment. UV Pop's escapades succeed because there is a song there but when you get down to repetitive tape loops and heartfelt spoken twaddle it just doesn't cut it.

The only other live footage is from Tom Fazzini. It may have worked on the night, Tom, but not in this context. Meanwhile Possession prat around, 391 have a few good ideas but string them out too much and Fluid and Andrew Hulme did nothing for me. The computer graphics by the Eternal were drab too.

If this is beyond entertainment, I must be more of a TV addict than I thought.

DAVE HENDERSON

391 'View From Hear' (Image Factory, from Rough Trade and the Cartel at £11.50)

AS PEOPLE still hesitantly falter through the murky waters of the pubescent video age, 391's debut offering, although showing potential in places, never really fulfills itself. Former member of Nottingham-based Metamorphosis, Nick Cope, is the lynchpin of things and as he lets his imagination and enthusiasm run wild, the focus slips somewhat.

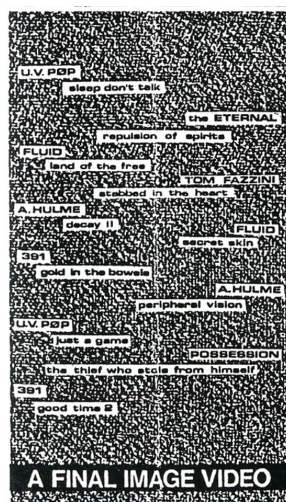
To be there, involved as this monster collage of images was compiled, would have meant so much. In hindsight it would have flowed better, instead it

times being reduced to just a string of seemingly unrelated images.

It would have been a boon of sorts if the musical components of this multimedia effort had tied in but alas the droning synth and thundering nothingness does little to help.

'View From Hear' reflects a growing movement of people who are trying something a bit more adventurous with video. That is to be praised without doubt, but the inaccessibility of some of this tape just goes to underline how difficult it will be to interest people in a medium that has so far been strictly the territory of big business, low budget fashion shows for pop darlings.

DAVE HENDERSON



ND ENTERTAINMENT GUIDE



Cabaret Voltaire on the move — Sheffield University, Manchester Hacienda, Nottingham Rock City: see Pick of the week

Sound laid back and nasty

Pick of the week

Robert Yates

CABARET Voltaire are not and never have been musicians. Richard Kirk and Stephen Mallinder, the Sheffield pair who are Cabaret Voltaire, always preferred the role of provocateurs. They played with ideas, making a collage of "found" — sampled — voices and sound. (Yes, they have been to art school.)

To underline the conceit they even named themselves after the Dadaist movement meeting place in Zurich.

This week Cabaret Voltaire tour for the first time in four years. The tour supports the release of an album — Groovy, Laid Back and Nasty. Mute Records are also re-issuing much of the band's early recorded material, releasing 13 titles. The releases are timely. CV are often cited as influences by current dance producers and

the methods they employed, largely pop novelties in their time, have now become commonplace.

When they formed in 1973, CV's aim was to interlock together sound and words like jigsaw pieces. They later realized that their lyrical obsessions — violence, pornography and religious fanaticism — hit home more effectively when allied to the electronic pulse of the newest technology.

They favoured the term creative unit as opposed to band, and they considered the music part of a whole which also included video, print and design.

"Found" voices, through the widespread use of sampling, now pepper the pop charts. And the notion of music as a part of a multimedia package is central to a wide range from the fringe antics of Meat Beat Manifesto all the way to the chart-topping Adamski.

An ironic twist to this legacy is that Groovy, Laid Back and Nasty finds Cabaret Voltaire dancing, belatedly, to somebody else's rhythm. It was part recorded in Chicago with Marshall

Jefferson, as their stab at a house record, and is mostly bland, unimaginative affair. As compensation, they offer none of their past angular aural cut-ups.

Live though, they promise very much more, a "sensurround" experience, with state-of-the-art lights and imagery supplementing the music. A Guy Called Gerald and, in London, the fantasies and follies of Sun Ra, are the support acts.

Cabaret Voltaire start tonight at Sheffield University (see listings), tomorrow at Manchester Hacienda, Wednesday at Nottingham Rock City.

In safer places

David Nice

ENVIRONMENTAL opera is a new thing, and certainly no ready-made guarantee of quality, but the heart of composer Stephen Endellmann's "new opera for young people and grown ups" is already in the right place.

It is based on an American tale — true, of course —

about a group of schoolchildren who take a perilous environmental situation into their own hands. The production of A Safe Place? involves a cast of 60, whittled down from 7,500 young hopefuls from Hackney.

Endellmann, described by his publicity as "a large, jovial man of friendly proportions", set the ball rolling as composer-in-residence for Stoke Newington, bringing in Hackney's 10 secondary schools and raising the funds to back all 14 performances. In conjunction with the opera, the children have been hard at work designing their ideal schools and the models will be exhibited in the foyer of the Queen Elizabeth Hall on Saturday night during a single QEH performance of the opera.

After that A Safe Place? runs from Monday 11 June to Friday 15 June at Broadgate Arena (12 noon, with one evening show on Friday at 7.30), and then from June 22-24 at the Hackney Empire (at 7.30), with an airing at the Hackney Show (on 16 June) in between.

Box offices: QEH 071-228 8000, Hackney Empire 081-585 2424.

CABARET VOLTAIRE/ A GUY CALLED GERALD

THE HACIENDA,
MANCHESTER

Gerald walks on before the warm-up decks fade. There's no star entrance, no ego trip, just a sound attitude and a beat that is fast and furious. Keyboards swirl and sparkle within the steel network of machine pulse beatlines, hissing hi-hot patterns and tricky drum rhythms, but it's the idiosyncratic choice of sampling grafted onto the beat that gives Gerald's music its unique character. A female voice rides out across this cityscape of beats, she sports a long white skirt and cascading hair, and is major sex. Gerald nods behind his boxes and leads, looking up occasionally to see what the crowd is doing. And slowly they are warming. He cheekily introduces his version of "Traffic", which defines the music of the crowd. "That was the original, by the way," he says with a grin. A Guy Called Gerald shall The Dance literally to see what happens. And it works brilliantly — for dancing to, not staring at, mind. They finish on a big fat lazy bubbling bassline with a kind of funky drummer dry shuffle beat; a jigsaw of keyboard and warped voice samples hover overhead. "See yeh," he says, as the home symbol fades to nothing. The last time Cabaret Voltaire played here, there were loads of shadows with the funk bass and computer beat. Tonight, the shadows are gone. And, as the DJ stops, an eerie silence descends on the audience. It continues, as a blasted electronic soundscape unfurls before our ears.

Mal moves spasmodically and hoarsely whispers the words, arms and head jerking with the beat. He looks like one of those East European avant-garde animation film figures dancing to Hi-NRG. There's a massively magnetic charisma about him, almost evil in a way, perhaps part-machine. He is totally cool. Above him, a huge screen fast-cuts disjointed images from three film projectors — a disorientating mixture of abstract patterns, ethnic dancing, whizzing travelscapes and faces.

The Cabs are dance music. But it's a weird kind of dance, seeded with disorientation and doubt; an itchy self-conscious awareness filled with observations that smell of darkness and perversion. Old tracks, where they appear, seem to have undergone some major restructuring with techno-dance cybernetics. They sound good. Cabs never stay still.

"Hypnotised" closes proceedings with piping synths and Mal's agonised whisper over a large beat. Cabaret Voltaire — the place to go to hear the future. Still.

IAN MCGREGOR

CABARET VOLTAIRE/ A GUY CALLED GERALD

THE HACIENDA,
MANCHESTER

Mal moves spasmodically and hoarsely whispers the words, arms and head jerking with the beat. He looks like one of those East European avant-garde animation film figures dancing to Hi-NRG. There's a massively magnetic charisma about him, almost evil in a way, perhaps part-machine. He is totally cool. Above him, a huge screen fast-cuts disjointed images from three film projectors — a disorientating mixture of abstract patterns, ethnic dancing, whizzing travelscapes and faces.

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GROOVY LAIDBACK AND NASTY

CABARET VOLTAIRE

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of physically generated energy that reflects the internal mental activity of an individual endeavouring, in cryptic terms, in a language devoid of solid connotations, to communicate.

Voicewind - I have based this Composition on the following piece of text by Sophocles (from *Oedipus at Colonus*), Which I believe is still as relevant to us today as when it was first written:

The Earth's strength fades,
And manhood's glory fades.
Faith dies,
And unfaith blossoms like a flower.
But who shall find,
In these open streets of men,
Or in the secret places of his own hearts love,
One wind blow true forever?


In this piece I have tried to mirror the meaning and mood of the text, both in its context within the play it is from, and in the more general relevance it has to people of any generation. A gloomy truth pervades the first four lines, but the second half of the text offers hope in the enormity of time and the universe.

Within this piece I have carried on my interest in transforming from one recognisable sound to another, playing on human auditory perception and also using this to travel from the imaginary soundscapes to the real world and back again.

Voicewind was created in the electroacoustic music studios at Bangor in 1998. It won a special prize in the EAR99 competition of Hungarian Radio in 1999.

Robert Mackay (b.1973) - completed a degree in Geology and Music at Keele University. Currently he is lecturer in Creative Music Technology for the University of Hull, Scarborough Campus and is pursuing a doctorate in musical composition at the University of Wales, Bangor under the supervision of Andrew Lewis. His work has gained international prizes. Sources 'Synthese' Festival in France (1997 and 2001), EAR99 from Hungarian Radio in 1999. His pieces have been performed across Europe and the UK (including performances on BBC Radio 3) as well as America, Australia and New Zealand. He is also an actor, singer and instrumentalist. He has performed in productions all over the UK, and has made several Radio and television appearances. He plays and writes in a number of bands and ensembles, including the Welsh Hip-Hop collective 'Tyllion' and recently collaborated with John Cale (of the Velvet Underground) in the film 'A Beautiful Mistake' with them. They have also recorded 2 John Peel sessions on BBC Radio 1, and supported international acts, including PJ Harvey. Six CDs including his work are available.

Video Projections created and produced by Nick Cope, Lecturer in Digital Arts, University of Hull, Scarborough Campus. Nick's previous work has included multi-projection visuals for installations, live performance and club environments in the UK and abroad, working for EMI, Blast First Records and the Institute for Contemporary Arts amongst others. Nick joined the University after completing an MA in Media, specialising in Digital Media applications, whilst teaching Film and Video Production at the Southampton Institute. He is currently developing the provision of Modules in Digital Arts for students from across the Scarborough School of Arts, enabling students to engage in and explore multimedia production, digital video, CDROM and DVD applications within their chosen fields. Proposals are currently in place to deliver two new degree programmes exploring the potentials of digital media in the arts. Some of Nick's past, current and proposed future projects can be viewed online at www.digitallife.net



Cinema for the Ear

THE UNIVERSITY OF HULL
Scarborough Campus

Stephen Joseph Theatre
01723 370541

Scarborough Electro-Acoustics

May Days:
Cinema for the Ear
Stephen Joseph Theatre
Thursday 2nd May, 7.45pm.

Sound directed by: Robert Mackay
Video Projections created and produced by: Nick Cope

Works:


1) <i>mdrGlywn</i> Andrew Lewis	5) <i>Sub Plot (extract)</i> Tim Howle
2) <i>The Eyes of Truth</i> Doug Smith	6) <i>Mindscape 1, From Confusion to Clarity</i> Lorenz Penkler
3) <i>Midnight Meat Train</i> Joel Ausley	7) <i>Voicewind</i> Robert Mackay
4) <i>Nil by Mouth</i> Tony Girty	

Cinema for the Ear, or *Cinéma pour l'oreille* as the phrase was first coined by French/Canadian composer Francis Dhomont, is a genre of electroacoustic music that makes use of concrete (real-world) sounds that are suggestive of programmatic elements. The listener is taken on a journey through different soundscapes that conjure up aural images, creating a cinematic experience for the ear. Tonight's concert is an experiment in which we have taken pieces that were originally composed for sound alone and interwoven visual images which are suggestive of material in the pieces. In this sense we have flipped the common practice of making a film and composing music to it afterwards on its head. Instead the visual projections have been selected and crafted to accompany the music.

Robert Mackay.

Digital Projections - I have always been interested in the history of abstract cinema, non-narrative films and the potentials these and emerging new media have for creating a form of 'painting with light', and composing with images in time. This Cinema For the Ear event has given me the opportunity to work with film and video material which I have filmed, animated and edited over a number of years, and to apply this material in a way that visually accompanies the musical environments created, and to allow the musical pieces to determine the nature of images I have chosen to work with, and to construct a cinema to accompany work originally produced for the Ear.

Nick Cope.



Maths in a true art form

TAKING something as boring as maths and creating a piece of theatre which keeps an audience absolutely entranced is a true art form.

The University of Hull Scarborough Campus' production of *Twenty Two Over Seven* did just that.

The organised chaos on the stage echoed the themes of the production.

A maths lecturer talks about the beauty and chaos of pi, meanwhile, a Trappist monk booms platitudes about God and beauty, girls parade around, balancing items on their head, a woman builds a house of cards in the corner, never referenced and rarely noticed and a bunch of people make shapes out of broomsticks. It's chaos.

But it has a surface precision and care that give the chaos charm. The professor takes great glee in telling us how utterly pointless calculating pi is, before going on to illustrate numerous ways of doing so.


There's joy and beauty in chaos and pointlessness. But as the show proceeds the chaos needs to be fewer and fewer images at a time, as a result of which it becomes impossible to take in what's happened quickly enough to get bored before it's finished.

The production was the second piece in the May Days festival of new productions.

The first, a series of visual installations entitled *Cinema For The Ear*, left many viewers stunned as they were deafened by a cacophony of noise and blinded by a million LSD-induced images.

At times there was beauty but it was very difficult to endure, and many felt it was an experiment too far.

JG



Scarborough Evening News
Tel Scarborough (01723) 363636 FRIDAY MAY 3 2002 39p

Appendix 7. Cinema for the Ear, May 2002.

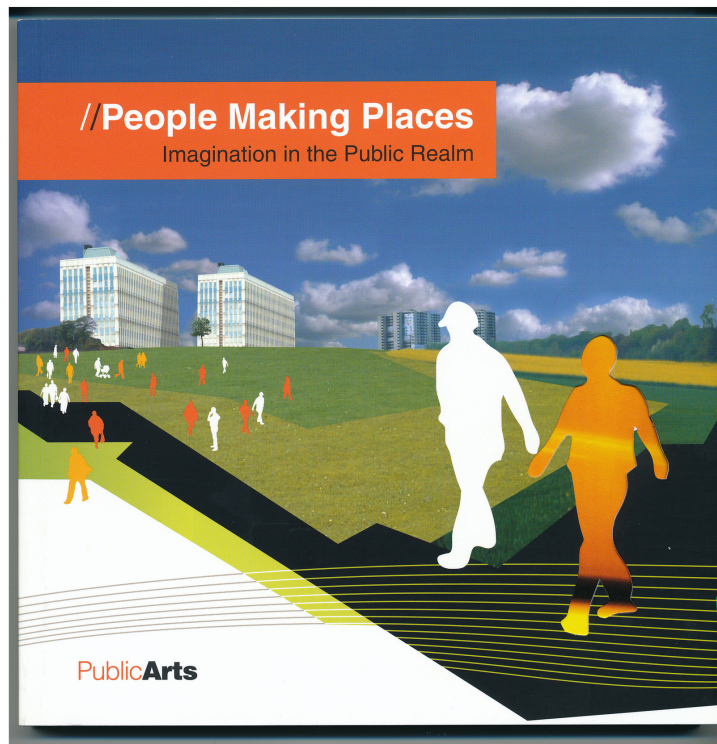
Cinema for the Ear, or *Cinéma pour l'oreille* as the phrase was first coined by French/Canadian composer Francis Dhomont, is a genre of electroacoustic music that makes concrete (real-world) sounds that are suggestive of programmatic elements. The listener is taken on a journey through different soundscapes that conjure up aural images, creating a cinematic experience for the ear. Tonight's concert is an experiment⁶⁸ in which we have taken pieces that were originally composed for sound alone and interwoven visual images which are suggestive of material in the pieces. In this sense we have flipped the common practice of making a film and composing music to it afterwards on its head. Instead the visual projections have been selected and crafted to accompany the music.

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Nick Cope

⁶⁸ Anecdotal evidence reported that Sir Alan Ayckbourn left this performance midway through, commenting backstage that 'there are many things you can do in a theatre, and that's not one of them'. Lady Ayckbourn, however, remained for the whole performance and is said to have enjoyed it.



Wednesday September 11 2002 - 3

Lighting show a 'superb' success

A LIGHTING show which included the Town Hall being transformed into different colours including blue, red and purple has been hailed a highlight of a three-day public arts event in St Nicholas Street.

Wakefield-based Public Arts, which arranged for a grassed sculpture to be installed on part of the main road, said it was already looking to put on another, different attraction next year.

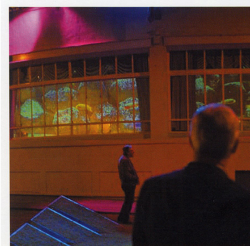
Sarah Leeson, People Making Places manager at Public Arts, said: "We feel the overall event has been a success. We got a lot of responses. One or two people didn't like it, but most welcomed it."

"The opening day on Sunday was amazing. After the screening of the film Little Voice there was a lights display which also involved a shimmering sea and aquarium lighting being shone on to the windows of the lounge of the Royal Hotel. Blue lighting on the Royal was also shone down on to the green turf to turn it blue."

Cllr Michael Pitts told a meeting of Scarborough Council's cabinet: "It was a superb experiment."

And council leader Eileen Bosomworth said: "The event was done in full consultation with business people."

She said she had also been impressed with the "goldfish aquarium" at the Royal.



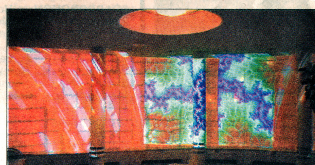
"The speed of strategic change within the areas of architecture and design over the last few years in the UK has been unprecedented."

Appendix 8. Public Arts projections, 2002.

Theatrical setting for lights spectacular



LIGHT FANTASTIC ... Digital images of an aquarium are projected onto the restaurant windows of the Stephen Joseph Theatre 025081a



LEFT ... The psychedelic light show at the Stephen Joseph Theatre seen from inside the restaurant 025081d

RIGHT ... Fire-eating and fire-juggling were impressive distractions for shoppers 025081f



STREET ENTERTAINMENT ... Members of the Dance Warehouse sang carols in Westborough 025081h

Pictures by **Andrew Higgins**

BEAMS of light stretching into the night sky could be seen from all over Scarborough last night.

The lights, which signposted people to the Stephen Joseph Theatre, were part of the Festival of Light.

Digital art was projected on to the restaurant windows of the theatre creating an eye-catching sight for people in the town centre last night.

Organiser Pete Massey said: "I was very pleased with the results. A lot of people saw them and wondered what was

going on.

"The front curved window of the theatre was turned into a huge fish bowl at one point and it was very effective."

Artwork from art lecturer Nick Cope and also Mike Knight's work was included in the projection.

In the town centre the late-night shopping was enhanced with a fire-eating act and singers from the Dance Warehouse.



Light festival ends with outdoor film



CRYPTIC ART ... Nick Cope at the Radiance art experiment 025163

SHEDDING light on the walls of a church crypt and showing a classic film in the town centre marked the final days of the Festival of Light.

A combination of video projections, including abstract and cityscapes, attracted 50 people to the Radiance art experiment at St Martin-on-the-Hill Church on South Cliff.

According to festival organiser Pete Massey, the aim of the display was to transport people "from a hectic world into a calmer, more peaceful place".

The show was put together by filmmaker and digital artist Nick Cope and composer Rob McKay, who are both lecturers at the University of Hull Scarborough Campus.

"Using the theme of light, the piece is specifically created for the crypt at St Martin's. They have

also taken the theme of peace and goodwill to all mankind, given that it's Christmas. They turned the crypt into a maze showing seven films," said Mr Massey.

In the town centre shoppers stopped every now and then to catch a glimpse of the film *It's A Wonderful Life*. A giant screen was put up at the end of Aberdeen Walk during late-night shopping on Thursday, with a number of seats.

Mr Massey said: "The film went very well indeed. People were using it as a meeting place and to get warm as we had a couple of patio heaters. It's a classic Christmas film and a lot of people enjoyed dipping into it for a few minutes."

He said he was delighted with the response to Scarborough's second Festival of Light, which ended on Saturday.



WONDER ... The outdoor screening of *It's A Wonderful Life* 025173.

Appendix 9. Scarborough Festival of Light reviews, 2002.

Wednesday 4th - Sunday 8th
February 2004, Hull

technology, art & the individual

gauge

- net art • discussion
- media hub • LAN gaming
- premiere screenings • workshops
- technology • international artists
- debate • digital broadcast • interactive learning
- seminars • new media • networking • live streaming
- presentation • animation • video projection

MEDIA HUB

An interactive Media Hub in the Ferens Gallery, Hull, will be open from Wednesday 4th to Friday 6th February with a chance to view examples of cutting edge net-based art, animation and projection pieces. School and community groups as well as the general public will also be able to spend time exploring the amazing variety of work produced under the banner of digital and media arts. Projections of online works will give a powerful sense of the immersive spectacle of these new art forms. Pre booking is necessary. Please contact us for details.

SEMINARS

Throughout the day on Saturday 7th, at the Ferens Live Art Space.

Presenting digital arts

In this session speakers will discuss how four organisations have approached the interpretation and presentation of digital arts. The seminar will look at how organisations are facilitating research and development in the crossover between art and science. The discussion will consider the potential of digital media for the arts, and the audiences for these new art forms.

Tom Holley - Digital Research Unit, Huddersfield Media Centre
Tony Myatt - Sightsonic Festival
Kristen Smister - Ferens Art Gallery
Paul Holloway - Hull City Arts Unit

Right here / right now

Three speakers will consider art in this digital age of instant communication. As speed of communication and immersive technologies change the relationship between science and the individual, the seminar will provide different perspectives on the pitfalls and possibilities of these new structures of thinking and means of interaction.

Beryl Graham - Crumb
Charlie Gere - Birkbeck College
Sarah Humphreys - Lincoln University
Sita Vekovich - SFERA NO/INGO

Real and virtual spaces in film and narrative

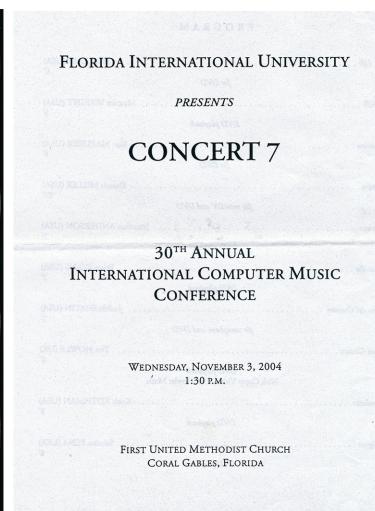
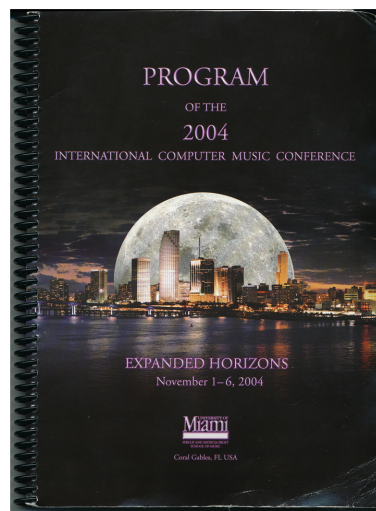
This seminar will explore the real and the virtual in the future of film making, looking at spaces between constructed and lived experiences. Speakers will discuss new possibilities of narrative within digital media and the shifting relationships between artists, creators and viewers.

Nick Cope - Hull University
Sabine Himmelreich - ZKM
Rupert Creed - BBC Telling Lives
Jon Robson - Cafe Society

Open Source / Open Borders

A panel of artists, curators and administrators from three European countries will consider the applications and potential of open source software for artistic purposes. The seminar will look at how digital media and the Internet have provided a means of bypassing traditional cultural and political borders.

Angela Plohm - ExStream
Ewen Chardronnet - ExStream Artist
Spela Kucan - Director, Ljubljana Digital Media Lab



TUESDAY 27 APRIL 10.00PM
OPEN FADER...

MICHAEL THOMPSON - DEPAUL
ELAINE LULLBS - BACKROADS
MARTIN CLARKE - STRANGER THINGS HAPPEN AT SEA
TAE HONG PARK - ABU
PETE STROLEY - VOX MAGNA
TIM HOWLE, NICK COPE - OPEN CIRCUITS
TOM WILLIAMS - BREAK

The third in our Open Fader series presents tape, and tape and video works by composers from across the world.

ES (£4)

WEDNESDAY 28 APRIL 1.15PM
DENIS SMALLEY

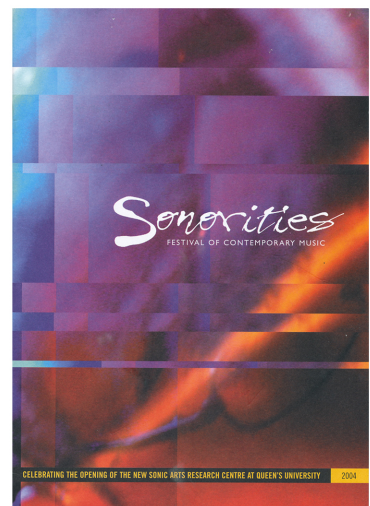
THEODOROS LOTIS - A SOUTH WIND WILL BRING THE SAND
APOSTOLIS LOUFPOPOULOS - ROUS
DENIS SMALLEY - RINGING DOWN THE SUN
DENIS SMALLEY - RESOUNDING (WORLD PREMIERE) (SONORITIES COMMISSION)

The highlight of this concert is the first performance of Denis Smalley's *Resounding* commissioned by Sonorities. Focusing on resonant sounds and resonant spaces, it is a music of contemplation, but also of celebration, befitting to mark the opening of SARC and to set the performance space ringing.

It is preceded by a companion-piece, *Ring Down the Sun*, based on the idea of bells tolling across the Danish landscape as day descends into night.

This theme of landscape, whether metaphorical or real, is at the heart of the remaining two pieces on the programme. Apostolis Loufopoulos's *Rous* is about the eternal flux of the sounds of nature, while the opening piece, by Theodoros Lotis - *A South Wind Will Bring the Sand* - conjures up the image of sand grains blowing from North Africa, across the Mediterranean to Greece.

ES (£4)



Appendix 10a. Open Circuits screenings and conferences, 2004.

SEAMUS 2004	
THE SOCIETY FOR ELECTRO-ACOUSTIC MUSIC IN THE UNITED STATES	
presented by... NWEAMO New West Electro-Acoustic Music Organization	
the visual dimension: sights & sounds	
Friday, March 26 th , 2004 Smith Recital Hall, School of Music & Dance 10:30 AM	
Works that investigate the convolution of visual and audio.	
blueMOVIE	Daniel Zajicek
Open Circuits	Nick Cope & Tim Howle
Voudou	Robert Martin
Interludes	Keith Kothman & John Fillwalk
faktura	Dennis Miller
Find Afzal Raza	Noel Paul
Drive	John Villec
R-Motion: Asphodel	Jon Hallstrom
Fire Dance	David Ozab & Andrew Lane
Genis	Maurice Wright
Aleph	Bill Alves
SEAMUS 2004 presenter: NWEAMO host: SDSU	



11.45am-12.30pm
DMU Campus Centre
Black Box

Tim Howle - Open Circuits
(audio/visual), 6', 2003
Tim Howle - Music, Nick Cope - Video

Taking its title from a Nam June Paik manifesto of 1965, Open Circuits is a collaboration between film maker Nick Cope and composer Tim Howle which takes the viewer on a journey through a world where the distinctions between real and virtual, conscious and unconscious, daydream and nightmare become indistinguishable and the borders breakdown.

The video contains several visual archetypes that have been mixed 'live' creating a series of fluid gestures. The first draft of the music was a simple synchronization of sound and image. Through re-ordering and superimposition - successive versions of the sound-track are progressively distanced from the origin - creating a palate of sonic material that functions both 'in' and 'out' of the frame.

Biographies
Tim Howle is Director of Studies for the Creative Music Technology course at the University of Hull, Scarborough Campus. He read music at Keele University, studying under Roger Marsh and Mike Vaughan. His work centers on electroacoustic music including pieces for tape, performer and live electronics and interactive pieces involving visual media.

Nick Cope currently works as Lecturer in Digital Arts at the University of Hull, Scarborough School of Arts. Nick's previous work has included multi-projection visual installations, live performance and club environments in the UK and abroad, working for EMI, Blast First Records, Cabaret Voltaire and the Institute for Contemporary Arts amongst others. Nick has worked extensively in film and video production and has had work screened nationally and internationally over a number of years.

Robert Dow - Riff
(acousmatic), 5'03", 2004

Riff was composed as part of the 'Bird Site' installation, which took place in the DCA, Dundee and in Turku, Finland. Fifty sound artists were invited from Scotland and Finland to produce a five minute work installed in a juke box, the CD artwork being displayed on the walls of the gallery.

Riff uses instrumental sounds taken from a recording I made of a small jazz ensemble, and thus continues my interest in the use of 'everyday' sounds in acousmatic music.

With thanks to: Lucy Kendra, Paul Harrison, John Burgess and Dave Haswell. Riff was produced with financial support from the Scottish Arts Council.

Biography
Robert Dow (b. 1964, Oakland, California) is a composer of electroacoustic music working in Scotland. At the Universities of Edinburgh and Birmingham he gained degrees in Science, Music and Law and completed a PhD in composition at the University of Birmingham under Jeff Harrison.

At present, as well as composing, he works in the realm of electroacoustic music performance, and has worked with, among others, BBC Radio 3, the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, the Edinburgh Contemporary Arts Trust, the Paragon Ensemble and One Voice.

Robert Dow is currently a Research Fellow at the University of Edinburgh.

Andrew Huggill - Nicholas Through the Mist
(acousmatic), 5', 2002
In memoriam Nicholas Zurbrugg.

One great thing about Nicholas Zurbrugg was that he spoke plainly and with humour. He loved to cut through the obscurantism and pomposity of so much contemporary art and music. This homage features an Australian Mist Frog, originally recorded by Murray Littlejohn.

Biography
Andrew Huggill (b.1957) is a composer, writer and Professor of Music at De Montfort University Leicester, UK. In 1997 he founded a Recording Studio and launched the Music Technology programme at De Montfort University, where he is now director of the Centre for Creative Technologies, and a member of the Music, Technology and Innovation Research Group.

Huggill's electroacoustic compositions include: Pianolith (2004) for piano and rock sounds; the internet composition Symphony for Cornwall (1999); and Island Symphony (1995) an electroacoustic and subsequently orchestral work inspired by St. George's Island. Timestretch for orchestra and live electronics, was premiered by the Philharmonia Orchestra in 2001, and Catalogue de Grenouilles (1998) for massed frog recordings and George W. Welch, was first broadcast in 1991. Huggill has worked on aspects of French surrealist and parapsychical literature and is an occasional translator and editor for Atlas Press.

Pete de Mancy Consigliano - Tranquility
(live performance), 14'58", 2003

Nothing is so really except it's my recent composition a practice, meets the Bouges style Where does the title come from? A mixture of triangle (its in 3 parts) and strangelution I suppose.

Biography
Maverick composer unattached to any institution, born in 1948. Student revolutionary at Oxford in 1960s. One of first British people to see Jimi Hendrix 22/12/66. Studied electronic music Morley College under Michael Gredert in 1970s whilst working as a fellow trade union official/telephonist. Piece at Bouges last year and on radio in Belgium and South Africa. Composer of many unperformed operas and an unpublished novel about 1960s. Sound archive of his work exists in Scottish Music Centre in Glasgow.

Sonic Arts Network Page 1 of 7

EVENTS

SOUNDCIRCUS SAN CONFERENCE
11 - 14 JUNE 2004

In conjunction with De Montfort University and Phoenix Arts Leicester

[CLICK HERE FOR TRAVEL & ACCOMMODATION DETAILS](#)

Sonic Arts Network and De Montfort University invite you to the audio big top. Experience the travelling aural carnival that is SoundCircus. Your ears will bear witness to, and be amazed by, a disarmingly diverse range of experimental sound practices from across the UK and beyond.

SEE and HEAR new commissions from Kaffe Matthews and Pete Batchelor!

EXPERIENCE the untold delights of performances, installations, presentations and papers from a host of established and emerging artists!

<http://www.sonicartsnetwork.org/soundcircus/soundcircus.html> 09/06/2004

Appendix 10b. Open Circuits screenings and conferences, 2004.



<p>10月24日开幕式暨音乐会 19:30 (MIX+ 直播)</p> <p>— 国际电子音乐多领域互动式音乐会</p> <p>1. Imagination 20'00" - 20'30"</p> <p>作曲: Jonathan 3 people group — 模拟信号 控制信号: 无源信号 演出: 陈冠中 / 陈冠中</p> <p>2. On-the-fly Counterpoint 20'00" - 20'30"</p> <p>作曲: 王文 (陈冠中) 演出: 王文 (陈冠中)</p> <p>3. Mixage II 8'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>4. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>5. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>6. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>7. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>8. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>9. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>10. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p> <p>11. Open Circuits (2005) 6'00"</p> <p>作曲: 陈冠中 / 陈冠中 演出: 陈冠中 / 陈冠中</p>	
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UNBALANCED CONNECTION 31
TYPHOON

11 February 2005
Room 120 Music Building
730pm

UNBALCON 31 **TYPHOON**

Joo Won Park, Concert Curator, Graduate Assistant & FEMS Assistant Director
James Paul Sain, Associate Professor & FEMS Director
Paul Koonce, Associate Professor
Tim Reed, Graduate Assistant

Friday, 11 February 2005, 730pm
MUB 120

Adolescent Aulos	<i>Paul Koonce</i>
for virtual oboes on eight-channel digital medium	
Invisible Vectors	<i>Tim Reed</i>
Flummox	<i>Russell Brown</i>
Door Variations	<i>Sam Hamm</i>
Interval	
Open Circuits	<i>Tim Howle</i>
Orange Grove	<i>Christopher Ryan Spence</i>
mPHatic [sic]	<i>Daniel Stewart McCoy</i>
Binge	<i>Joo Won Park</i>

Nick Cope, Video

39th Event of the 2004/2005 Season

Appendix 10c. Open Circuits screenings and conferences, 2005.

RESEARCH SPACES 3: TOPOS
The Moving Image Between Art and Architecture

a collaboration between
Bartlett School of Architecture & Slade School of Fine Art

Woburn Square Studios, University College London

05.12.2006 10:30 - 19:00
06.12.2006 09:00 - 19:00

map and info on paper presentations and screenings
<http://www.ucl.ac.uk/~ucltva/index.html>

free entry and everyone welcome to all sessions
please pre-register for seat:
topos.event@googlemail.com

RESEARCH SPACES 3. TOPOS: THE MOVING IMAGE BETWEEN ART AND ARCHITECTURE

5.12.2006

10:30 REGISTRATION tea & coffee

10:50 INTRODUCTION

11:00 KINETIC ARCHITECTURE

Nic Clear: Title TBC Bartlett, UCL

Duncan Cook: Potentialities: Between Images-Moving Perception and Spaces-Moving Experience Royal College of Art

SCREENING

Sotiris Varsamis: Eros Sore 6' 2006

Joe King: Mobius Strip 6' 20 1992

Nick Cope & Tim Howle: Son et Lumiere 7'21 2006

Alex Haw: Aviation Elevations 4'07 2005

Steven Ball: The Defenestrascope 5'40 2003

QUESTIONS

6.12.2006

09:00

09:30

09:40

SCREENING

11:20

SCREENING

TOPOS EVENT

13:00 LUNCH

14:00 CONSTRUCTING VIEWPOINTS

CHAIR: Dr. Penelope Haralambidou

Emilia Serra: Sequence and Montage in the Perception of Public Space

Royal College of Art

Zoe Chatzilynnaki: The Production and Consumption of Space in Santorini

Goldsmiths College

SCREENING

Janis Crystal Lipzin: Cracks Between the Stones 11'33 2004

Aris Prodromidis: 'The Montage' of El Greco Aristotle's University Thessaloniki

QUESTIONS

15:20

16:10 ANIMATING PLACE

CHAIR: Prof. Jonathan Hill

Lynn Marie Kirby: Latent Light Excavation Series California College of Art

Esther Leslie: The Aberrant Physics of the Animated City Birkbeck UL

QUESTIONS

17:00

18:00 PANEL DISCUSSION

CHAIR: Prof. Jonathan Hill

Zoe Chatzilynnaki, Nic Clear, Duncan Cook, Lynn Marie Kirby, Esther Leslie

Emilia Serra, attending filmmakers and chairs

18:00

19:00 DAY CLOSÉS

19:00

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a collaboration between
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CHAIR: Prof. Jonathan Hill

Zoe Chatzilynnaki, Nic Clear, Duncan Cook, Lynn Marie Kirby, Esther Leslie

Emilia Serra, attending filmmakers and chairs

18:00

19:00 DAY CLOSÉS

19:00

WEDNESDAY 15 FEBRUARY
Performance Studio 2 @ 7.30pm

DIGITAL VISIONS

Digital Visions, curated by Nick Cope and Toni Sant, is a showcase of digital moving image work, featuring some of the best and most innovative contemporary work in motion graphic and digital media and video practice. The evening's programme will feature work from internationally acclaimed artists and from graduates and current students.

Nick Cope is Senior Lecturer in Video and New Media Production at the University of Sunderland, and set up the Digital Arts course at the Scarborough Campus. Dr Toni Sant lectures at the Scarborough campus in performance and creative technologies and is a director, musician, writer and broadcaster.

There will be an after show discussion

On the Edge

Spring 2006

On the Edge is an annual programme of small scale contemporary performance, including theatre, dance, music, and the spoken word, invited to The University of Hull @ Scarborough for the enjoyment of not only students and staff but the people of Scarborough and beyond. We aim to feature emerging talent as well as established artists with a local, national and international reputation.

Alternative at campus is vision in digital art

A SEASON of cutting-edge, alternative theatre at Hull University's Scarborough campus continues next Wednesday.

Digital Visions, showcasing contemporary moving images, will be curated by Nick Cope and Toni Sant.

Nick is a senior lecturer in video and new-media production at Sunderland University, and set up the digital-arts course at the Scarborough campus.

Toni lectures in performance and creative technologies at the campus and is a director, musician, writer and also a broadcaster.

Digital Visions will feature some of the best and most innovative motion graphic and digital media work by emerging local talents, says Jo Beddoe, arts projects manager at the campus.

Performance poet Zena Edwards, (pictured above) a rising star on the performance poetry scene, can be seen on Wednesday March 8.

Jo says: "She lifts raw ingredients from a sweeping range of poetry and music forms and bakes them into her distinctive Afro-jazz, urban-soul style."

Both shows begin at 7.30pm and will be followed by a discussion.

To book, ring (01723) 357141.

Digital Visions is intended to be a showcase for emerging digital media based work produced during the past few years here on the Scarborough Campus, and a contextualising of that work in a broader field of contemporary digital media practice. We want to both celebrate the work produced by the students, and the contexts into which that work falls. A context very much defined, explored and pioneered by the Korean born artist Nam June Paik, who very recently passed away. To mark Paik's passing we would like to offer this evening as a tribute to his profound influence on media based art.

In celebrating the work of students here at the Scarborough School of Arts, we are also celebrating the embracing of digital media in the creative contexts of the School, and to this end I would like to say a special thank you to Mr Tony Matusiak, whose vision for digital arts and media, energy, effort and enthusiasm was a major enabling factor in the development of the curriculum and resources which have enabled and facilitated much of tonight's work.

For this event I have drawn heavily on work I have encountered through screening the collaborative video Open Circuits produced by myself and Dr Tim Howle of the University of Hull's Creative Media Technology department. We have found our work exposed in a growing area of computer music and visual media crossover, culminating in publication of this piece on DVD in the most recent edition of Computer Music Journal, devoted to the topic of "visual music". In attending conferences, concerts and screenings internationally of our work, it has been a privilege to be on the same bill as and encounter a number of

works of innovative sound and moving image exploration, and it is my pleasure to show some of this work here tonight. I have also chosen a piece of work by Bill Viola to contextualise this recent work with that of a leading exponent in the field of experimental and creative video, an early video piece from Viola's artist in residency at the Sony Corporation in 1981. I have also drawn on work I have discovered through my close engagement with digital arts whilst I was a member of faculty at Scarborough. Onedotzero have created some of the most exciting packages of contemporary motion graphics and computer animation in their print and DVD publications, 'Electronic Performers' is taken from their fourth 'Select' DVD. D-Fuse are also working in a cross media field exploring applications and presentations of digital media, and the liminality of artistic and commercial ventures, my final choice is taken from their D-Tonate DVD.

Finally I would like to thank my friends and colleagues at the Scarborough School of Arts for the opportunity to co-curate tonight's programme and for the support and collaborations and friendship which have arisen through my encounter with the 'Friendly Campus'.

Nick Cope,
Senior Lecturer,
Video and New Media Production,
University of Sunderland.

Appendix 11. Conference and curation of screening, 2006.



VISUAL MUSIC MARATHON

April 28, 2007
www.music.neu.edu/vmm

April 28, 2007
BOSTON CYBERARTS FESTIVAL
Northeastern UNIVERSITY

VISUAL MUSIC MARATHON

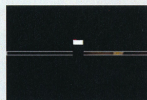
5
HOUR
2pm - 3pm
Seven Cartoons, 2000
9:30



Dark Star, 2007
3:58



SCORE, 2006
3:30



Patterns, 2006
6:26



Continued

Maurice Wright

USA
wright@temple.edu
www.mauricewright.org

Music critic Bill Bennett writes: "Cartoons goes boldly where no chamber music has gone before, moving from abstractions of music notation and the iconic keyboard to a broader set of symbols drawn from popular culture... These images often allude to the process of composition: one can see... the transformations Wright coaxes out of his work - retrograde inversion was never so clear. The evocation of the everyday electrical source reveals that even a well-grounded outlet can experience moments of existential angst in the search for its dda ("Oh, no!"). This Munchkin face is then hung on a virtual diva, while a "real" (not really) performer and his deerstalked doppelganger contend for the privilege of accompanying her. At this point, a... responsible (real) annotator might simply urge listeners to relax and enjoy the show."

Benton-C Bainbridge, images
Bobby Previte, music

USA
bcb@benton-c.com
www.bobbyprevite.com/dialedin.html

Dark Energy exchanges between unseen folded dimensions. From the upcoming DVD "Dialed In" by Bobby Previte and Benton-C Bainbridge, a trigger-happy dialog between sight and sound. Drum legend Previte's music is arguably the world's first live solo electronic drum work of its kind—a movements performed in real time, with no loops, no laptops, and no overdubbing—a drummer let loose in an electronic candy store. Vi veteran Benton-C responds by painting with light, freely grabbing from personal archives of video obscure, altering them beyond recognition, then recomposing them in a real-time process much like Previte's kit-triggered music. Each using obsolete and forgotten technology scavenged from the tech dump, Benton-C warps video into strange shapes not seen since Electric Company, while Previte elevates raw sound into music you can actually listen to more than once.

Fried Daehn

Germany
fdaehn@friedstyle.com
www.friedstyle.com

SCORE follows a simple rule: you hear what you see or you see what you hear. Every visual is connected with its individual sound. The audio-visual material is structured musically: Pulse, break, dynamics, counterpoint and repetition.

Pedro Guajardo

Spain
eklekth@telnet.es

The ethereal and the abstract unite invoking the power of nature in its multiple forms and expressions.

My Companions, 2006
1:00



Son et Lumières, 2006
7:21



Walking Tune, 2006
3:29, World Premiere



Wenhua Shi, images
Wang Changcun, music

China
Wenhua.shi@gmail.com
www.shiwenhua.net

Wenhua Shi, originally trained as a doctor in China, departed from the medical field and began working in radio and TV in his hometown of Wuhan. At the end of 2000, he came to Colorado studying with the experimental film giant Stan Brakhage and Phil Solomon, started making films and exploring film as a medium at the University of Colorado at Boulder (BA & BFA) and the University of California, at Berkeley.

Nick Cope, images
Tim Howle, music

UK
nick.cope@sunderland.ac.uk
www.digitaldrift.net

Using visual techniques analogous to methods of electro-acoustic composition, *Son et Lumières* builds on the successful collaboration between composer Tim Howle and film maker Nick Cope. Filming the Fawley Oil Refinery at night on the banks of Southampton Water, England, the footage is manipulated both in camera, through single frame shooting and exposure manipulation as well as double exposing the film, before further manipulation and treatment of the footage is carried out in post production. In this collaboration the footage was then edited and multi layered to the already composed composition. In contrast to and mirroring the collaborative methods employed in our previous work, *Open Circuits*, Nick Cope is Senior Lecturer in Media Production at the University of Sunderland and has worked freelance in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O Yuki Conjugate and Electric Blue amongst others. More recent work has included projection work for public arts projects and installation collaborations, and has had work screened throughout the US, the EU and China. Tim Howle currently lectures in Electroacoustic music at the University of Hull. Before this he was director of the Electronic Music Studios at Oxford Brookes University. He read music at Keele University, studying under Roger Marsh and Mike Vaughan, completing a Doctorate in Composition in 1999. His work centers on electroacoustic music including pieces for tape, performer and live electronics and pieces involving visual media. He has been performed throughout the US and the EU. Video - 16mm single frame animation, in camera double exposure, video postproduction effects (Sony digital vision mixer) and Final Cut Pro non linear digital editing software. Sound - GRMTools, Composers Desktop Project, Grainmill, Logic, Cool Edit Pro.

Leonard Ellis

USA
vmmarathon@artkitchen.com
www.artkitchen.com

Leonard Ellis, composer, pianist, painter, poet, storyteller, filmmaker, designer and scientist, is a graduate of California Institute of the Arts. He has released four recordings of his compositions, *Circle of Dreams*, *The Bear Behind* and *Winter Waltz*, *Starlight Sonata* and *The Earthquake Album*. In addition to his animated films *Walking Tune* and *Boobs A Lot*, he has also utilized film in his multimedia performance pieces *The Second Art Project* and *Natural Dreams*. For more information on his music, films, paintings and poetry, check out his web site at <http://www.artkitchen.com>.

Walking Tune is the first in a series of animations that I have begun in an attempt to create visual accompaniments to all the tunes on my album *Starlight Sonata*. Start WALKING because this film will run CIRCLES around you until you find yourself back at SQUARE one. Then you should TRY a different ANGLE to stay in SHAPE and toe the LINE.

34

35

Appendix 12. Visual Music Marathon programme notes, 2007.

Sunday Night Multimedia Series
"Survivors of Modern Industry"


Montana State University Department of Music
Reynolds Recital Hall, Howard Hall
October 21, 2007 - 7:30 PM

PROGRAM

<i>Lines</i>	Stephanie Loveless
<i>Smooth Striations</i>	Sam Ankeny Rick Smith Leif Routman
<i>Son et Lumières</i>	film: Nick Cope music: Tim Howle
<i>Chernobyl Generation: The Cloud</i>	Angela Veomett
<i>The Last Christmas</i>	Kristi McGarity
Excerpts from <i>IBM 1401, a user's manual</i>	Johann Johannsson
<i>The Final Precipice</i>	Jeffrey Peyton

Stephen Versaevel, timpani

Appendix 13. *Son et Lumières* screening, Montana, 2007.




University of BRISTOL


3rd Journal of Media Practice Symposium

 University of Bristol

 15th June 2007

'Making the Case: contextualising and documenting media practice as research'

The symposium is supported by 


 The symposium is also supported by the Media Communications and Cultural Studies Association Practice Section

and the Bristol Institute for Research in the Arts and Humanities (BIRTHA)

Nick Cope & Tim Howle: 'Electro-acoustic Movies: towards an Electroacoustic Cinema. Praxis as Research as evidenced through Open Circuits.'

Key research aims

Explorations towards/through the creation of electroacoustic moving image works. To explore the issues involved in bringing together creative moving image practice and electroacoustic composition, through the collaboration of an electroacoustic composer and a film maker. The collaboration raises questions with regard to the collaborative process itself, cross-departmental/subject area issues, sound and image analogies and discourses, 'visual music' discourses and histories.

Methods

The two collaborating artist's fields of practice bring two different disciplines together, and also some shared methodologies and technologies. The work brings together electroacoustic composition, incorporating exploration of sound recording and synthesis technologies with experimental and creative moving image practice rooted in video art practice, visionary and avant garde/experimental film and video practice and exploration of media production/ image manipulation technologies and softwares. It builds on the long history of film, video and television explorations and exploitation of sound and image conjunction, as well as specifying those conjunctions into the field of acousmatic and electroacoustic sound. Notions of 'visual music' are opened up for further development and exploration by developments in new technologies (including specifically digital and midi based hardware and software developments)

Contexts


As a film maker, Nick Cope's practice is informed by the canon of experimental and avant-garde film and video practice from early last century to the present, specifically visionary and expanded cinema, the futurist film manifestoes and the traditions of experimental practice foraging for new techniques, forms of expression and subject matter, particularly in relation to the possibilities presented by emerging technologies of the past 25 years, and the evolving contexts of media production. Aurally the work builds on Dr Tim Howle's electroacoustic compositional practice, whilst engaging in the area opened up by the hybridization of electronic art forms (and software tools), providing new areas for academic and creative enquiry. The fields of Computer Music and Electroacoustic composition and research talk of a new and nascent medium brought about by the engaging of these fields with visual media. (Computer Music Journal Vol 29, no 4)

Dissemination

Open Circuits ? the first piece in the ongoing collaboration:
 Broadcast - Elektra, TV Show for Experimental Music, TNA Channel (Cable Network) France, March 2007;
 Published on DVD, Computer Music Journal, Volume 29, Number 4, 'Visual Music' Edition, MIT Press, Winter 2005 (ISBN 0262737397), Process Revealed ? Documenting the European Conference on Evolutionary Music and Art, Artpool, Budapest, Hungary, April 2006, Published by Goldsmiths, University of London (ISBN 1904158714) Invited Presentation and Performance of Work - MusicaAcustica 05, Central Conservatory of Music, Beijing, China, October 2005, International Computer Music Conference, Miami November 2004, Sonic Arts Festival, Leicester de Montfort University, June 2004, Society for Electro Acoustic Music of the United States Conference, San Diego State University, March 2004, Screenings - GEM3 - Sonic Explorations 2, University of Huddersfield, January 2006 Process Revealed, European Conference on Evolutionary Music and Art, Artpool, Budapest, Hungary, April 2006, Dislocate: Trampoline Platform for New Media Art/Ginza and Kowa, Tokyo, July-August 2006, Sounding Out 3, University of Sunderland, September 2006, FLEXIFF 2006, Experimental International Film Festival, Western Sydney, Australia, September 2006, Fringe 06 Digital Scarborough, Crescent Art Gallery, Scarborough October 2006, Trampoline ? Platform for new media art, 'Playing with urban structures - the city becomes alive at the touch of a button', Broadway Cinema, Nottingham, November 2006, Legacies in Technology/Birmingham Conservatoire, October 2005, Third Practice electro-acoustic music festival, University of Richmond, Virginia, USA, October 2004, Sound Image Sound, University of the Pacific, Stockton, California, September 2004, Sonorities Festival of Contemporary Music, Queens University Belfast, April 2004, Gage, Technology, Art and the Individual, Digital Arts Festival, Ferens Art Gallery, Hull, February 2004, S.E.A 03 Conference, University of Hull, July 2003

11

**Media,
Communication and
Cultural Studies
Association**





Annual Conference

 9-11th January 2008

 Cardiff University, Wales

www.meccsa.org.uk

Thursday 10.45-12.00
Birt Acres

Reflections on Practice John Ellis (Chair)

Electro-acoustic Movies - Towards an Electroacoustic Cinema.
 Praxis as Research as evidenced through 'Open Circuits' and further works...
 A case study of a practice based research collaboration.

Nick Cope, University of Sunderland and Tim Howle, University of Hull
 Key research aims or questions are explorations towards/through the creation of electroacoustic moving image works. To explore the issues involved in bringing together creative moving image practice and electroacoustic composition, through the collaboration of an electroacoustic composer and a film maker. The collaboration raises questions with regard to the collaborative process itself, cross-departmental/subject area issues, sound and image analogies and discourses, 'visual music' discourses and histories.

Action Replay

Matt Dennis, Teesside University

The aim of the project was to return to Ayresome Park (now a housing estate) exactly 10 years after the last Middlesbrough match was played. Cameras would be placed in the exact positions around the estate that the television cameras would have occupied. At 1500 on 30th April 2005, the cameras individually operated in real time, recreated the moves of the original coverage of the game's the ninety minutes. This paper, exploring the editor's task illustrated with clips from "Action Replay" seeks to demonstrate how extending broadcast camera and editing techniques can enhance understanding of format and covers new ground in how producers, camera operators and editors respond to and interpret a brief. Beyond this, the paper shows how the artist's perspective of exploring time and space feeds into an enhanced new understanding of idiom and artefact.

Practice-based Research for Pedagogy

Marta Rabsikowska, University of East London

In this paper, I would like to discuss the potential of audio-visual, practice-based research for pedagogy and the role of creativity in the process of media production and assessment. What do teachers need to know about media practice if they are not practitioners themselves? Do they need to acquire new skills in their professional development or liaise with "real" practitioners to produce the "right" material? Where is the border between the "real" practice and self-acquired practice, and how does it matter to the students? Can students produce media material to be used for teaching? Does media material need to have an artistic value and what does it mean?

Still Life: A video auto/biography

Lizzie Thynne, Sussex University

In July of this year Lizzie Thynne's mother was admitted to a care home after several months in hospital. Through the objects, letters and photographs left in her flat she started a video exploration of her mother's life history as well as her own using these remnants of her childhood and her mother's past. In trying imagine the life that is now reaching its end, she make connections between an individual story, marked by forced migration and breakdown and wider historical experiences of war and exile, specifically the displacement of the Finnish people from the isthmus of Karelia. Thynne's mother was born in Terijoki (Zelenogorsk, now part of Russia) and was evacuated from her own childhood home there aged 12 when the Soviets invaded.

- 19 -

ScreenWork Reviews

Author: Nick Cope and Tim Howle
Title: *Open Circuits* (2003) / *Son et Lumières* (2006)
Duration: *Open Circuits* 10mins

Review 1: Accept subject to rewrite of statement

These two videos, collaborations between filmmaker Nick Cope and electro-acoustic composer Tim Howle, are both visually and acoustically intense works, which tightly intertwine primarily abstract visual material with a complex and dynamic electro-acoustic soundtrack. The two pieces have a contrasting history. *Open Circuits* first existed as a video piece (initially created as backing film for the band Cabaret Voltaire), which was subsequently scored by Howle; with the reverse process being taken for *Son et Lumières*, visuals being combined with an existing composition. The third part of the trilogy to come has been conceived from the outset as a collaborative piece.

Most of the research questions outlined in the statement appear to be addressed primarily towards this future collaborative endeavour, though most are also relevant to the previous work as a set of concerns. The research questions set out a clear line for investigating the operations of sound and image in abstract visual work and also how the processes and methodologies from the discipline of electro-acoustic composition might be usefully applied to audio-visual work. However, one issue which the research questions do not really address, is the continuation and/or development of a particular set of aesthetics in these works. The approach to the 'audio-visual contract' they are keen to explore, is articulated in these two pieces by a tight interaction / reaction between the sound and image in terms of rhythm and dynamics, both within the visual and sound elements and further emphasised by the cutting regime. This close correlation places the work in a trajectory of experimental work from Len Lye and Norman McLaren in the 40s/50s, onwards. It might be useful to address this more directly as it is a specific approach among a range of experimental strategies which explore the sound / image relationship. This research is also of particular interest in relation to other contemporary work and contexts that involve a close and symbiotic audio-visual relationships, such as work in club spaces and interactive media and games. This also brings into the frame ideas around 'immersion' and 'synaesthesia', which these technologies have kindled. These concerns are indicated in the statement and it might be useful to underline these to extend understandings gained from the specific research within this collaboration to other areas.

There is an impressive list of significant screenings and journal publication, which already constitutes a process of peer review. I look forward to the completion of the trilogy, as these are intense and affecting works from a developed and innovative practice.

Notes on Supporting Statement

There are a few references to writers / concepts (i.e. Wishart / social context in relation to sound), which could use more clarification of their specific usage here. There seem to be two referencing regimes in operation and the copy of the statement I received had no bibliography.

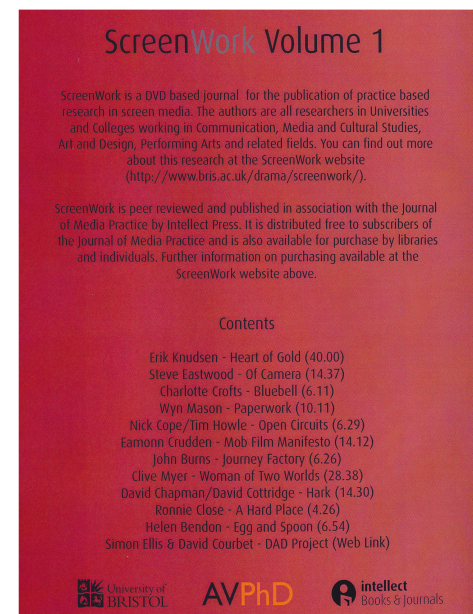
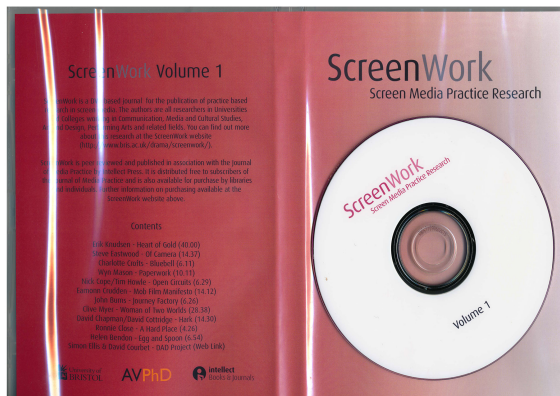
Review 2: Accept *Open Circuits* subject to rewrite of statement

Although both pieces are very similar in their intent and method of Production 'Open Circuits' is the more successful one of the two and I would select it for inclusion in the DVD. 'Open Circuits' goes far more beyond the technical experimentation of combining sound and image. It is a strong visual piece with an engaging sound track resulting in a tightly edited, short and powerful meditation on image, sound and the electronic process.

The supporting statement can be edited. Aims and objectives are clear but the supporting statement and research questions sections should be re-written, especially the questions.

powerful meditation on image, sound and the electronic process.

The supporting statement can be edited. Aims and objectives are clear but the supporting statement and research questions sections should be re-written, especially the questions.



Appendix 15. Referees reviews and feedback for *Open Circuits* submission for publication on ScreenWorks DVD: Documenting Practice based Research, in association with The Journal For Media Practice, Intellect Books, June 2007.

This show includes specifically made for multi-screen pieces like 'Horses' and 'Strickly Trigallig' which was a commission from London Video Arts to create a nine screen installation in their windows.

The hand-held cameras and fast cut music promos, shot on Super-8 film were also just starting to have an influence. Now, of course, this style is part of the common language of contemporary television and movies." *Rik Lander and Peter Boyd MacLean, 2008*

With thanks to:
DCA, Lux, George Barber, Nick Cope, The Duvet Brothers, Akiko Hada, Tim Morrison and Nadia Rossi.

REWIND| Artists' Video in the 70s & 80s is a research project that is providing a research resource that addresses the gap in historical knowledge of the evolution of electronic media arts in the UK, by investigating specifically the first two decades of artists' works in video. There was a danger that many of these works might disappear because of their ephemeral nature and poor technical condition. The project is conserving and preserving them, and enabling further scholarly activity.

SCRATCH VIDEO

REWIND| Artists' Video in the 70s & 80s

Dundee Contemporary Arts, Tuesday 1st April 2008, 6pm
<www.rewind.ac.uk>

George Barber
Kim Fillicroft & Sandra Goldbacher
Jeffrey Hinton
The Duvet Brothers
John Scarlett-Davis
John Maybury
Gorilla Tapes
Akiko Hada & Holger Hiller
Chris Meigh-Andrews
Nick Cope



THE GREATEST HITS OF SCRATCH VIDEO VOLS 1 & 2

Producer: George Barber

Artists: George Barber, Kim Fillicroft & Sandra Goldbacher, Jeffrey Hinton, The Duvet Brothers, John Scarlett-Davis, John Maybury, Gorilla Tapes.

60mins, 1985

'The Greatest Hits of Scratch Video' compilation, according to Prof Michael O'Pray at the Edinburgh Film Festival 1996, is the most widely seen independent video ever, being featured in The Sunday Times, Face, Honey, 19, NME, Melody Maker, Sounds, Time Out, City Limits and Zig Zag. Furthermore, extracts were shown internationally on TV: BBC1, BBC2 and BBC Bristol, QED San Francisco, MTV 1989, 1992, 1995 RAI Italy 1990, Canal Plus, Channel 7 1991, USA Cable Network, 'Nightlight' and ORF Austrian TV.



INTERLUDE: HOMAGE TO BUGS BUNNY

Artist: Chris Meigh-Andrews

4 mins, 1983

'Interlude: Homage to Bugs Bunny was intended to be a comment on watching TV, the endless repeats and a reference to the concept of 'flow' (separate programmes being part of a continuous stream of entertainment). I also enjoyed the rhythmic momentum it built up, being at the time (1983) entirely under the spell of minimal music." *Chris Meigh Andrews, Some Notes on Single Screen Video Work: 1978-88, Lancashire Polytechnic*



SUFFER BOMB DISEASE

Artist: Nick Cope

4 mins, 1985

'Following 'Amen/Survive the Coming Hard Times' being picked up by the Film and Video Umbrella touring programme 'Deconstruction: British Video Art engages with the Mainstream' in 1985, I continued to produce a few pieces of Scratch based work at the time. Suffer Bomb Disease was one of these pieces, drawing heavily on the influential 'Atomic Cafe' film from that time, and using a soundtrack from experimental sound and music outfit, This Heat. 'Suffer Bomb Disease' takes its title from a translation from the original Vietnamese of This Heat's soundtrack and was very much a reaction to the apocalyptic forebodings of a time when nuclear cold war rumblings were a daily shadow under which CND constantly campaigned, and the UK government of the time were complicit with US bombings of Libya from UK airbases and the US nuclear airstrike programme was based on British soil at Greenham Common." *Nick Cope 2008.*



OHI HO BANG BANG

Artists: Akiko Hada & Holger Hiller

Music: Karl Bonnie, Holger Hiller & Akiko Hada

6 mins, 1988

"In 1988 we collaborated on two audio-visual pieces for a music performance in Karlsruhe. These two "visual songs" were created on a video edit suite, solely from sounds (and accompanying images) originating on video footage. 'Ohi Ho Bang Bang' was produced as a natural development of this work, to further experiment with this method of composition - an audio-visual equivalent of music sampling. Throughout the post production of the piece, both the video editing and the musical composition developed in parallel to each other." *Akiko Hada 1989.*

The video was released as a CDV single on Mute Records in 1989, as well as shown extensively on MTV and other broadcast channels.

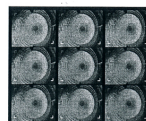


THE COMMANDER IN CHIEF

Artist: Gorilla Tapes

4 mins, 1985

"Gorilla Tapes was the collective name of Scratch Video artists Jon Dovey, Gavin Hodge and Tim Morrison. With simple video editing equipment and images recorded from television, Gorilla Tapes made sharp satirical and political videos in the early 1980s. 'Commander in Chief' reveals the true message behind the manufactured mediation of news and politics." *Gorilla Tapes Group statement 1996.*



LIMELIGHT CLUB, MULTISCREEN SHOW (Edit)

Artists: The Duvet Brothers

20 mins, 1986/2008

"We toured a live multi-screen show for 3 years. We played out from three sources into as many TVs as we could get; minimum 9, maximum 25 but usually 18 or 21. They were built in an architectural shape on a scaffold structure. Multi-Screen installation on this scale had only really happened previously in the art world.

This show was performed to a packed Limelight club in London, mainly full of suited execs from the TV Commercials and Music industry that came to see what all the scratch video fuss was about. It is significant in that it demonstrated the crossover of the Duvet Brother's style to the commercial world.

Appendix 16. Scratch Video, screening, Dundee, 2008.



Scratch Video

16-21 March 2009

This resource provides notes on the work featured in the exhibition. Words in *italic* are included in the glossary at the end of this document.

Exhibition Information

Scratch Video was a British *video art* movement that emerged in the 1980s. It was characterised by the use of *found footage* and challenged many of the established conventions of broadcast television.

Scratch Video emerged at a time when artists were attempting to deal critically and directly with the impact of mass communications on society. These videos tended to critique the institutions making broadcast videos, specifically those commercialised for young audiences, such as *MTV*.

Much of the work was politically radical and used images taken from mainstream media, including corporate advertising. This was inspired through the *Situationist* concept of *detournement* and William Burroughs theories of *Electronic Revolution*.

Scratch Videos influences begin with the *Cubist* collages of Picasso and Braque through to the work of Joseph Cornell, Andy Warhol and the *cut-ups* of William Burroughs and Anthony Balch. The work of American video artist Dara Birnbaum was also a significant influence.

Throughout the 80s various venues across London screened Scratch videos, including the Ambulance Station, the Fridge nightclub or the Brixton Ritzy Cinema, which housed a large amount of recycled colour televisions. These screening were also an opportunity to significantly distribute works on *VHS* tapes.

Although much of Scratch Video was seen as both technically and legally unsuitable for broadcast, Channel 4 did show some of the work on its late night slots, however issues of copyright violations and the highly politicised nature of the material meant it was generally avoided by mainstream TV stations.

Today Scratch Video continues to be a popular historical form, maintaining a cult following in contemporary art video circles. The original videos seen today in Street Level have been exhibited across the globe. Notable events have included Gorilla Tapes participation in the ICAs 2007 Exhibition 'Last Days of the British Underground' and SCRATCH! a recent retrospective exhibition curated by Paul Pieroni at SEVENTEEN in London.

The Greatest Hits Of Scratch Video Vols 1 & 2

Producer: George Barber.
Artists: George Barber, Kim Flitcroft & Sandra Goldbacher, Jeffrey Hinton, The Duvet Brothers, John Scarlett-Davis, John Maybury, Gorilla Tapes.
60mins, 1985

Interlude: Homage To Bugs Bunny

Artist: Chris Meigh-Andrews
4 mins, 1983

Suffer Bomb Disease

Artist: Nick Cope
4 mins, 1985

Ohi Ho Bang Bang

Artists: Akiko Hada & Holger Hiller
Music: Karl Bonnie, Holger Hiller & Akiko Hada
6 mins, 1988

The Commander In Chief

Artist: Gorilla Tapes
4 mins, 1985

Limelight Club, Multiscreen Show (Edit)

Artists: The Duvet Brothers
20 mins, 1986

Appendix 17. Scratch Video installation, Glasgow, 2009.



16

journalive.co.uk

Friday, November 21, 2008

THE JOURNAL

culture

www.thejournalcultureclub.co.uk

If you would like to join The Journal Culture Club please visit the website address above, pick up an application form from our front reception, or call 0191 201-6369 and we will send you one. An annual membership costs £10.

**hot
ticket**

Rare insights into China at weekend film festival

A LECTURER will be celebrating 23 years of film making with a special screening of his work at a festival in this weekend.

Nick Cope, a senior lecturer in media production at the University of Sunderland, will show his retrospective work at the Beyond Film Festival in Durham tomorrow and Sunday.

His journeys in film ranges from rave visuals of the 1980s and 1990s to images of his travels in China.

His interest in Buddhism, for instance, led to his shooting 80 hours of footage in Sichuan, Yunnan and Tibet over the past three summers.

Nottingham-born Nick, who has taught at Sunderland for five years, said: "My inspiration comes from the rich and varied history of

experimental film making, music, travel, art, spirituality and life."

The Beyond Film Festival, which focuses on the best of artists' films from around the world, takes place across the city. For information call (0191) 332-4041.

A group of students from Sunderland University are also celebrating film making success.

At any other time a film described as a turkey would ruffle a few feathers among its makers, but the 20 hardworking students from the BA and MA animation courses are delighted at having their new animation picked to open a leading film festival.

Gary and the Three Turkeys is a timely tale, in view of the fact Christmas food orders are

already on people's minds. It tells of Gary, whose greed for turkey drives the birds to the edge of extinction. But, as he sets out to track down the remaining three, he finds them ready to fight back.

The film was chosen to open the Bradford Animation Festival, beating competition from such industry movers and shakers as Aardman Animation, Warner Brothers and Disney.

Featuring the booming vocals of actor Brian Blessed, the film was written, created and produced entirely in Sunderland, with the students even setting up their own studio, Talewind Productions.

Animation lecturer Melanie Hani said: "I was amazed how well the students adapted to working under the rigours of a professional animation studio."

"They worked seven hours a day, five days a week throughout the summer. They were rewarded with a great film."

One of the young animators, Kam-Ti Cheng from South Shields, said he loved the experience: "I feel that I learned a lot from my short time working on the project," he said.

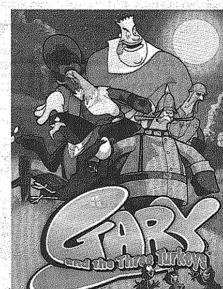
Fellow student Annabelle Hogard said: "It was a great film to work on."

"The team got on really well so, although there was a lot to do in little time, I think we all enjoyed it."

Barbara Hodgson



WEARSIDERS Nick Cope. Below, the Sunderland students' animated film.



I was amazed how well the students adapted to working under the rigours of a professional animation studio

Celebrating the best of artists' film from across the world

Saturday 22nd November

10am, Filmbase workshop

GALA, STUDIO
maximum 10 participants
Workshop exploring the use of 16mm celluloid with and without a camera and home processing the results, working in red light, followed by a screening of the work produced.

12pm, The Artists Cinema

GALA, BLUE ROOM

An introduction for those new to artists' film:

He who laughs last laughs longest (Phil Collins), **Guest of Honor** (Miguel Calderón), **The Anthem** (Apostrophe Weirassitakul), **Special Affiliations** by Roy Harryhozen (Bonnie Campin) and **Presto-Perfect Sound** (Manon de Boer).

3pm, Syndromes and a Century

GALA, BLUE ROOM

This surreal tale of tangled human relationships begins with a look at the faltering love life of a demure young female doctor at a remote Thai hospital. Directed by Apichatpong Weerasethakul.

4pm, Marcus Coates

GALA, BLUE ROOM

Marcus Coates' recent films and videos reconsider the spiritual roles of animals and nature in postmodern society. Talk, film screening and Q&A.

6pm, Nick Cope

Journeys in Film

GALA, BLUE ROOM

A retrospective of 23 years' work, featuring Super 8 and Scratch video from the 1980s, live music 'rave' visuals from the 90s to electro-acoustic collaborations and travels to Tibet and China in more recent years.

8pm, Star and Shadow

Cinema Programme

Mat Fleming and Christo Walters select a beautiful, varied and quirky film programme, which focuses on the history of experimental abstract film.

Sunday 23rd November

2pm, Star and Shadow

Panel discussion

GALA, STUDIO

A discussion focussing on the psychology behind different works of art.

2pm, Zidane

A 21st Century Portrait

2005 (PG) 85 mins

GALA, BLUE ROOM

This groundbreaking film follows Zinedine Zidane during one full length football game (Real Madrid vs Villarreal, April 23rd 2005). Dir. Douglas Gordon, Philippe Parreno.



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Nick Cope
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NE36 0EH
UNITED KINGDOM

16th March 2009

Dear Nick,

On behalf of our Artistic Director, Hannah McGill, we would like to invite IN GIRUM to screen at the 63rd Edinburgh International Film Festival, which will take place between 17 - 28 June 2009.

We very much hope that you will accept this invitation. Please let us know as early as possible, either by return fax, phone call, or email. If you do accept, then please complete, sign, and return the enclosed Confirmation Forms. Doing so will formally confirm the film's participation in the Festival.

We would like to give maximum promotion to IN GIRUM. To this end, please send us the publicity materials requested in the Confirmation Forms - including DVD screener copies - as promptly as you can. The inclusion of IN GIRUM as part of the 63rd EIFF is strictly embargoed until our programme launch on 6th May, so no publicity may be released before this date. Our press agent is Rogers & Cowan.

Film prints should arrive no later than 28th May, since industry screenings start the week prior to the festival proper. Prints should be available to us until the end of the Festival.

At this stage of the Festival's organisation, we cannot tell you the film's precise screening dates, or precisely which short film programme it will screen in. If you accept our invitation, we will contact you in April to give you this information.

Please don't hesitate to get in touch should you have any enquiries regarding this invitation. We look forward to hearing from you.

Warm regards,

Madeline Bates
Screenings Coordinator & Feature Submissions Viewer

Artistic Director Hannah McGill
Managing Director Ginie Atkinson
Chair John McCormick
Patrons Sir Sean Connery & Tilda Swinton

The Edinburgh International Film Festival is a subsidiary of the Edinburgh International Film Festival Council, a limited company with charitable status.
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Appendix 19. Edinburgh Film Festival screening, 2009.

25th April 2012

Re: Nick Cope PhD submission 2012

The pieces listed below are collaborations between Nick Cope and myself.

I can confirm that in all cases, all of the video work was complete by Nick Cope and I did the audio element.

Works (all Multimedia, DVD):

Open Circuits (2003)

Son et Lumières (2006)

In Eclipse (2007)

In Girum (2008)

Flags (2011)

Many thanks,



Tim Howle

Professor of Contemporary Music
University of Kent
Bridge Wardens College
Chatham Historic Dockyard
Kent ME4 4TZ

Appendix 20. Letter of confirmation of authorship.